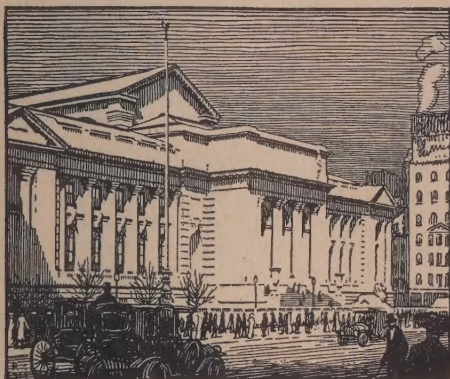


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BULLETIN OF The New York Public Library

Astor, Lenox and Tilden Foundations



DECEMBER 1949

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1949

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Early Pictures of North American Indians

A Question of Ethnology

By FRANK WEITENKAMPF

THE earliest pictures of the Red Man generally appeared in books, and thus have usually been dealt with by bibliographers. But this is a matter not primarily for them nor for the historian, but for the ethnologist. His judgment is needed to begin with, particularly with regard to the pictorial rendering of racial characteristics, both in these earliest pictures and in later ones.

The first appearances of the American Indian in European woodcuts obviously represented efforts to give the public visual instruction regarding the wondrous newly discovered lands. The result is an amusing array of purely imaginative figures. The crude German woodcut of which Dr. Wilberforce Eames wrote in his "Description of a Wood Engraving illustrating the South American Indians" (*Bulletin of The New York Public Library*, v. 26, 1920) is a purely fictitious affair. The same is true of the American natives appearing in Vespucci's *Lettere delle Isole nuovamente trovate*, most likely disrobed Italians in the Italian edition (1505) and Germans in the German one (1506).

In G. B. Ramusio's *Delle navigatione et viaggi* (1606), first issued in 1550, the few figures of natives, very small in a wide landscape setting, are quite negligible. "There is no evidence," wrote David I. Bushnell, Jr., in *Smithsonian Miscellaneous Collections*, volume 81, "that the drawings were made by a person who had visited Canada." When we reach *La Historia de las Indias* (1535), by Hernandez Oviedo y Valdes, with its still amusing but more detailed cuts of Indians, lodges, canoes, we begin to wonder whether the artist could have been on the spot or whether at least he drew from descriptions. If the latter, how true was the description and how much atten-

tion did he pay to it? The same question faces us before Hans Staden's *Warhaftige Historia und Beschreibung eyner Landtschafft der wilden nacketen grimmigen Menschfresser-Leuthen in der Newenwelt America gelegen* (1557). Richard N. Wegner, editor of the facsimile reproduction published in 1927, tells us that Staden "was . . . the first German writer with original, clear, ethnological descriptions." The numerous woodcuts, he says, "strike one as so original that they must at the least have been done under Staden's control, and are not just fantastic drawings." But he weakens that by adding that the cuts are pretty poor — which they are. And they are mostly too small to give opportunity for characterization.

The material named thus far deals mainly with South America and the West Indies. But our concern is with the North American Indian, whose domain we enter in André Thevet's *Singularitez de la France antarctique, autrement nommée Amerique* (Paris, 1558). Its woodcuts, from drawings by a routined hand, include pictures of disrobed Europeans posing as natives, and on page 147 a wonderfully fearful portrait of a buffalo. The author was in America, but how did the artist get his facts? Always the same question.

More assurance of realistic truth might be expected when we know that the artist actually came over here and saw for himself. And that, as David I. Bushnell, Jr., has pointed out, is not known to have happened before White and LeMoyne, whom we shall encounter presently. But the scarcity of such early pictorial material may easily serve to magnify the importance of what there is and cause it to be accepted without the historian's usual weighing of evidence. The artist may be fairly, even quite, correct in noting details of costume, arms and other equipment, housing, etc., and not seize fully on the racial character of the humans depicted.

When Jacques LeMoyne de Morgues came over with the Florida expedition of 1564 under Laudonnière, and John White with Raleigh's Virginia venture of 1585-6, they were able to make their observations on the spot, it is true. They produced the first noteworthy pictures of Indians, and gave details of dress, customs, hunting, habitations, which may have caused some writers to overlook the question of how well they rendered racial characteristics in faces and figures. Opportunity offered the artists by actual visit to our shores was offset by the extent to which they were influenced by previous experience, preconceived notions, traditional artistic routine, and a mind and memory saturated with recollection of types familiar in their home surroundings. So White and LeMoyne were apt to invest Indians with European qualities and give them conventional artistic poses and gestures. The engravings made from their drawings for the volumes issued by De Bry in

1590-91 emphasize these elements even more. The photo-reproductions in Stefan Lorant's *The New World* show that there was apparently more racial character in the original drawings than in De Bry's clever but routine copperplates. S. E. Morison, in *William and Mary Quarterly* for January, 1947, pointed out the unreliability of the Lorant reproductions, but the really important question is: how reliable are the originals? ¹ Henry Steele Commager, in the *New York Herald Tribune*, said that the "drawings of Jacques LeMoyne, the paintings of John White, and the engravings of the indefatigable De Bry family give us by far the fullest and most faithful record we have of the American Indian as he was when the white man came to this continent." Of course, "the most faithful record we have," but is it the authentic one which some seem to think it is? Contemporaneousness is not in itself an absolute guarantee of authenticity, as historical research must have proved more than once.

So the story goes on. When John Barrà, William Hole and Robert Vaughan engraved the plates for John Smith's *The Generall Historie of Virginia* (London, 1624) they mainly worked up the subjects of John White, in reduced size, generally with much loss of even the comparative value of the De Bry engravings. (Indeed, LeMoyne's and White's material was recooked by artists over two centuries later, Vernier for instance.) LeMoyne was similarly utilized in at least some of the plates in the English edition of the *Historia General* (1601-15) of Antonio de Herrera y Tortesillas, entitled *The Generall History of the Vast Continent and Islands of America* (1725). One of the copperplates in this work shows llamas; the Spanish edition of 1726-30 has illustrated title pages with minute figures from which you cannot expect racial type. In the seventeenth century we have also that portrait of Pocahontas, known mainly through the engraving by Simon van de Passe — a caricature the *Virginia Magazine of History and Biography* justly called it — which unfortunately has been much reproduced. The photo-reproduction of the original painting "by an unknown artist," in *A Memorial Volume of Virginia Historical Portraiture* (1930), shows how heavy-handed Passe was in copying the canvas. The latter really has some character drawing in the face. It is in Boston, Norfolk, England, and was copied by W. L. Sheppard for the State of Virginia; this copy is reproduced in color in Sheppard's *The Princess*

¹ Edward Eggleston's articles in the *Century Magazine* for November, 1882 and May, 1883, are accompanied by reproductions — probably the earliest made here — of several drawings by White, with whose rendering of race character Eggleston seemed quite satisfied. In a letter to *The Nation* (April 23, 1891) he notes that E. E. Hale saw a set of drawings in the British Museum (Sloane Collection) which later turned out to be copies of the originals in the same institution (Grenville Collection), which latter Eggleston found "immeasurably superior."

Pocahontas. In Champlain's *Voyages et découvertes faites en la Nouvelle France, 1615-18* (Paris, 1619) the plates again show little if any racial character in their Europeanized Indians, although, to quote Dr. Victor Hugo Paltsits, Champlain "could draw." As to that, see Champlain's *Narrative of a Voyage to the West Indies and Mexico in the Years 1599-1602. Translated from the original and unpublished manuscript . . . by Alice Wilmere. Edited by Norman Shaw* (London: Hakluyt Society, 1859). The illustrations in color are from the drawings accompanying the manuscript, with figures too small for our purpose. There are also some plates in black-and-white *etched by M. M.*, which may well make one wonder how true they are to the originals. We may add that the book just referred to credits Champlain with a "considerable dose of credulity." Some of the pictures of animals seem to show that. It may be noted also that Champlain's book *Des Sauvages, ou, Voyage de Samuel Champlain faict en la France Nouvelle, l'an mil six cens trois* (Paris, 1604), has no illustrations in The New York Public Library's photostated copy.

The *Historiae Canadiensis* (1664) of Ducreux, based on the Jesuit relations, offers illustrations with apparently some new details, notably Indians with hair shaved off one side of the head; tomahawks appear, and a canoe. Once more, where did the artist get his data?

Michaud's *Biographie Universelle* (1852) states that Ducreux was never in Canada, and adds that the figures of savages in his book are "but little exact." The European spirit does persist in them. However, Howard H. Peckham, in the introduction to *The Journals and Indian Paintings of George Winter* (1948) says of the Indians pictured that "six are identified as Hurons and one as an Algonquin," and adds "the artist is not known, but he evidently drew heavily on his imagination. The costumes have some verisimilitude, but the faces and figures are fantastic." So presumably the identification of the tribes was based on such details as dress. John Ogilby's *America . . .* (London, 1671), dealing mainly with Mexico and Peru, has copperplates which look like a mingling of much fancy and some fact. They need not detain us, any more than those done for Montanus, on whom Ogilby drew largely. Nor need we be much concerned with Hennepin, whose book (1698) furnished that famous early picture of Niagara Falls, but also again Indians of the imaginative sort. We end the seventeenth century with *Les Raretés des Indes. "Codex Canadiensis." Album manuscrit de la fin du XVII^e siècle contenant 180 dessins concernant les indigènes . . . , la faune et la flore de la Nouvelle France . . . Précédé d'un avant-propos par le Baron Marc de Villiers* (Paris, 1930). The drawings reproduced in this book by photo process were accompanied by a descriptive text attributed to Charles Bécard de Granville.

The artist, obviously not a professional, shows a plodding honesty in his drawings of animals and plants, but had not the power to render human character. We must be satisfied with such interesting details as he gives us — long pipes, snowshoes, canoes. The Baron de Villiers writes that “the difficulty of identifying the author of the album would be insurmountable if . . . we did not know that in 1701 M. de Granville was in Canada, the only person capable of drawing a map.” Which does not necessarily mean that he could portray a human face.

The search passes into the eighteenth century, still with enough dubious results. Of the Baron de Lahontan’s *Nouveaux voyages dans l’Amérique Septentrionale* (1703), the third volume is devoted to his *Dialogues* with a savage, pictured as taking place under a palm tree. It contains much about the customs of the Indians, and has plates showing Indians hunting, a marriage ceremony, a funeral, “boeufs sauvages,” and what not. The figures are generally very small; there’s no chance for detail nor for facial characterization. The drawings are not too reassuring anyway, and the preface to the second edition (1705) speaks of the author’s “lapses from verisimilitude.” But it also compares Lahontan, as a “curious gentleman” who “has seen all with discernment,” with the Jesuits considering the savages only with a view to conversion.²

The *Histoire et description générale de la Nouvelle France* (1744; English edition 1766) by Pierre François Xavier de Charlevoix, has in volume one of the English edition a supposed portrait of *Outacite, Chief of the Cherokees*, labeled *Reynolds Pinx^t*, and in volume two *A Delaware Indian with his Tomahawk, Scalping Knife, &c.* In this last picture there are such details as a combination tomahawk and pipe, which the Indian is smoking; they raise the old question: how did the artist get them? There is likewise a possible puzzle in the frontispiece of *Abbildung Nordamericanischer Länder und eingebornen Wilden* (Erfurt, 1757), with the usual untrue natives, but showing also what may be a rattlesnake. Indubitably fictitious are the Indians in foreign publications such as the engraving *Le Roi de Floride* (issued by a Rue St. Jacques print publisher, like Odieuvre Johnny on the spot), a faked portrait with long mustache; the engraved portrait of *Brave Old Hendrick* (published by Eliz. Bakewell at Cornhill), hard as nails; and the sheet

² J. E. Roy, in his monograph on Lahontan, says that “he addressed himself to the light and scoffing people of the commencement of the eighteenth century,” but that “he perhaps contributed more to the knowledge of Canada than the grave authors and savants of that time.” After which he informs us that “the adventures of Lahontan have but a mediocre interest;” it seems that we can safely echo that with regard to the illustrations in his book.

Tableau des principaux peuples de l'Amérique, with Indians attitudinizing like Europeans. Or in our home product, Paul Revere's portrait of King Philip (appearing in Benjamin Church's *The Entertaining History of King Philip's War*, Boston, 1772), "evolved entirely from his own consciousness," as William Loring Andrews said. Another American engraving, John Eckstein's *King Tammany* (embellishing Freneau's *Poems*, 1809), shows some character in the face, whether true or not.

In this period we come again to artists known to have been in America. In *Smithsonian Miscellaneous Collections*, volume 80, 1938, David I. Bushnell, Jr., writes of drawings made by A. de Batz in Louisiana in 1732-35, characterizing him as "a careful observer . . . , interested in the manners and customs of the Indians," and stating that "his sketches are crude but graphic." They are quite amateurish, and if admittedly crude, one wonders how well Batz could characterize the Indians. In the same volume Mr. Bushnell has another interesting article dealing with "Drawings by John Webber of natives of the Northwestern coast of America, 1778." We are told that Webber went with the "third and last expedition of Capt. Cook," as Cook said "for the purpose of supplying the unavoidable imperfections of written accounts." The results, appearing in *A Voyage to the Pacific Ocean*, are again rather doubtful, and may easily be "supplying imperfections" of their own. William Bartram's *Travels through North and South Carolina* (Philadelphia, 1791; Dublin, 1793) is noted here on account of its frontispiece, a portrait of *Mico Chlucco, Seminole Chief*, which seems to have a measure of truth. In the American edition the engraving, by J. Trenchard, is inscribed W. Bartram delin.; in the British one the plate, rather better done, bears no name of artist or engraver. The latter has put his own touches into the face, and there are little changes in details, such as the weapon. The rest of the plates in the book illustrate botanical specimens. The *Dictionary of American Biography* speaks of Bartram's "great talent for drawing natural objects," to which E. G. Squier (*Transactions of the American Ethnological Society*, volume 3, 1852), writing of Bartram's "Observations on the Creek and Cherokee Indians," adds that "he was a close, accurate observer in other departments." This portrait seems to bear that out.

This eighteenth century brought opportunity to artists and engravers in England through the visits of Indian chiefs to that country. Indians, as Carolyn Thomas Foreman points out in *Indians Abroad, 1493-1938* (1943), had been brought to Europe by discoverers and explorers of our land from the beginning. But it was apparently in the eighteenth century that it was first found interesting to preserve likenesses of the most noted Indians. Paint-

ings resulted, credited to John Faber, Sr., John and William Verelst, F. Parsons, T. Hardy and M. Chamberlin; they were reproduced in mezzotint by John Faber, Jr., and others. Generally second-rate painters (save Romney, with his portrait of Joseph Brant, 1775, commissioned by the Earl of Warwick) and engravers (save the plates by J. R. Smith who engraved Romney's Brant, McArdeU, Spilsbury and Grozer), with perhaps not always the ability to be realistically definite. Nevertheless there seems to be here a sort of blunt, a bit heavy-handed, setting down of what the artist saw — in so far as he could see it and record it. At all events, while this was not like studying the Indian in his home surroundings, it was treating him as a subject for the portrait painter, not just as a picturesque and strange object on which to exercise artistic imagination. The result was bound to give some measure of character drawing. R. W. G. Vail has contributed a valuable article on these prints — "Portraits of the Four Kings of Canada," published in *To Dr. R. Essays Collected in Honor of A. S. W. Rosenbach* (1946) — in which he points out that the subjects were not kings but sachems, and not Canadians but Iroquois from New York. In *Gardens of Colony and State* (1934), edited by Alice G. B. Lockwood, the section on Georgia has a reproduction of "Oglethorpe Presenting Tomo-Chi-Chi and the Indians to the Lord Trustees of the Colony of Georgia. Painted 1734 by the Dutch painter Verelst." Which Verelst we are not told. As far as one can judge from this small reproduction, there seem to be traces of the racial in the faces, but the poses again strike one as conventionally European.

There were also in this eighteenth century at least two examples of Indians painted by one who in his boyhood days had met and been befriended by Red Men. They are the noble savages in Benjamin West's *Death of Wolfe* and the often reproduced *Penn's Treaty with the Indians*. On the first, of which West is known to have done two replicas, there is an article in the William L. Clements Library *Bulletin* for 1928. It informs us that "the execution of the Indian's pouch . . . rivals in minute care that of the Little Dutch Masters" and that "Henry Laurens is said to have called West's attention to the fact that an Indian warrior never went into battle without his moccasins. Consequently West put them in" — that is, in the third painting of the subject, done for the Prince of Waldeck. About *Penn's Treaty* Horace J. Smith wrote, in *Quaker Biographies* (1909), that the picture of the Indian mother is a portrait of West's wife, and that: "Various historians have criticized West for not being more accurate, but apparently he took an artist's privilege in making an attractive picture . . . Living in London he had only boyhood memories to aid him for landscape, but the Indians and their characteristics

remained vivid." Which is confusing, since the author is apparently referring to boyhood memories in each case. The *Bulletin of the Friends' Historical Association*, 1941, quotes West himself, writing in 1785: "The leading characters which make that composition are the Friends — and Indians — the characteristics of both have been known to me from my early life. By possessing the real dresses of the Indians I was able to give that truth in representing their costume which is so evident in the picture." As we are not concerned with "the artist's privilege," and as costume here does not make the man, we can only again appeal to the ethnologist. Perhaps we need not even go so far with regard to the two drawings of Indian scenes done by West and engraved by Grignion and Canot for the London (1766) edition of William Smith's *An Historical Account of the Expedition against the Ohio Indians in the Year 1764, under the Command of Henry Bouquet*. The Philadelphia 1765 edition has a map engraved on copper, with two vignette groups of Indians which are pretty poor. Whatever characteristics some of the faces in West's drawings in the London issue may show, there are others with quite un-Indian-like traits. "They depict Delaware Indians in conference with Col. Bouquet," says H. H. Peckham, "and the Indians do not conform to verbal descriptions of them." Finally, for the eighteenth century, be it noted that John Trumbull had opportunity in New York in 1790 to sketch four of "a numerous deputation from the Creek Indians," as he says in his *Autobiography* (1841), in which the drawings are reproduced. Even though these sketches had to be done somewhat surreptitiously, the fact that Trumbull was a good portrait painter makes them worth attention. And Charles Wilson Peale painted a portrait of Joseph Brant, which he had in his museum.^{2a}

In general, for more adequate portrayal the Indians had to wait until the nineteenth century. Nor was it all adequate even then. They were often pictured with an eye mainly to artistic effect, to picturesqueness. The artistic spirit might easily dim the sight to essential facts. As before, and as was natural, artistic conventions and the traditions of the schools interfered somewhat with full observation and with rendering of what was observed. But on the whole there was more realism, and a growing conception of the Indian as a human being rather than a curiosity to sentimentalize over.

Portraits became more plentiful. That was partly owing to government action, partly to the enthusiasm of individual artists such as Catlin, and partly

^{2a} In the *Art Quarterly*, summer, 1949, is an article by E. P. Richardson on Gustavus Hesselius, the Swedish artist who settled in this country early in the eighteenth century. Among the illustrations is the portrait of an Indian chief, Tishcohan, owned by the Pennsylvania Historical Society, which shows strivings for character in the delineation of the face.

to the impetus given by foreign travelers interested in our country and its aborigines. For Meriwether Lewis, Fevret de St.-Mémin made a number of portrait drawings of Indians, eight of them owned by the New-York Historical Society. They are profiles, as were the numerous heads of Americans by which this artist is best known, and evidently done with the same contrivance, the physiognotrace, to insure correctness. Another one of these crayon drawings is in the American Philosophical Society's collection. This one is reproduced in *Lewis and Clark, Partners in Discovery* (1948), by John Bakeless, who tells me that this is the portrait of an Indian who accompanied Lewis and Clark. The interest of Sir Augustus John Fraser, British diplomat in Washington, "in the Indians, their dress, manners and modes of living," as Luke Vincent Lockwood said in the New-York Historical Society's *Quarterly Bulletin* in 1928, led to the making of water color copies "presumably," says R. W. G. Vail, "from the original drawings by St.-Mémin." Whatever European ideas may have crept into the technique and execution of these crayon drawings, they do have the same appearance of formally recorded true likeness as do this artist's pictures of white people. To emphasize this you may compare them with the ridiculous engravings, one by W. R. Jones, of Indians in *The Travels of Cpts. Lewis & Clark* (Philadelphia, 1809), a spurious account issued several times.

In this period the best results in characterizing the Indian's features seem to have been attained by artists who specialized in portraiture. Even when they did not, they generally succeeded in being more convincing when they concentrated on single figures, where drawing character, and not pictorial composition, was the first consideration.

The Russian artist Paul Svinin, visiting our country in 1811-13, was interested in everything, and among the human types he noted were some Indians. A look at the drawings by him reproduced in A. Yarmolinsky's *Picturesque United States of America* . . . (1930) shows that whatever his European-trained eye may possibly have failed to observe fully, here too the portrait drawings look most convincing. The Baroness Anne Marguerite Hyde de Neuville, wife of the French Minister to our land, was likewise wide in her interests. Among her sketches made during 1807-22, photostats of which may be seen in The New York Public Library, there are some of Indian squaws and men whom she saw near white settlements in the East, such as Ballston Spa. Her drawings are not all too amateurish and ladylike, and her evident interest in what she saw leaves at the very least a modicum of possibility for us. And once more the bust profile portraits of chiefs seem to carry most weight. In 1816 the visit of the ship *Rurik* to San Francisco

resulted in drawings by Choris, who seemed to show some understanding of the types he was portraying. His work is reproduced in Stanford University Publications, University Series: *History*, volume 2, 1937, and in *San Francisco one hundred years ago, translated from the French of Choris* (1913). The Northwest Indians were dealt with also in *Exploration du Territoire de l'Orégon* (1844) by Duflot de Mofras, whom F. W. Hodge calls "an acute observer." In this book you may choose between a sentimental line engraving of a Reverend Father and an uncharacteristic little Indian girl, or some lithographs of an Indian's head, skulls, and utensils, quite carefully drawn. Among foreign work there is also Captain Basil Hall's *Forty Etchings from Sketches made with the Camera Lucida in North America in 1827 and 1828* (Edinburgh, 1829). A few of these show Indians, and while somewhat amateurish, despite the camera lucida's aid, they do give some idea of character.

Meanwhile our own artists were entering on the scene. With Stephen H. Long's expedition in 1819-20 went Samuel Seymour, whose drawings were reproduced in aquatint by John Hill. These prints appeared in the report written by Edwin James, *Account of an Expedition from Pittsburgh to the Rocky Mountains, performed in the Years 1819 and 1820 by order of the Hon. J. C. Calhoun, Secretary of War, under the Command of Major Stephen H. Long* (Philadelphia, 1823). It was probably from these aquatints, and not from the original drawings, that the British engraver I. Clarke did his aquatints — with the usual modifications of the copyist — for the London 1823 edition of the book. Sully thought that Seymour "performed his duty admirably," which was a kindly exaggeration; De Voto finds his pictures "crude but authentic." We may hesitate to accept the crude as entirely authentic as to faces, for which the figures in these plates are too small, anyway. W. H. Keating's *Narrative of an Expedition . . . under . . . Stephen H. Long* (Philadelphia, 1824) has a plate or two after Seymour in which the heads are large enough to show whatever characterization there is. We need not be detained by the poor line engravings of Flathead Indians, credited to Cutler, the "late officer of the U. S. Army" in whose book *Topographical Description of the State of Ohio . . .* (Boston, 1812) they appeared. Nor do the illustrations in Pattie's personal narrative of a voyage to the Pacific, 1824-30 (R. G. Thwaites' *Early Western Travels*, volume 18, 1905) seem particularly important. Nor can one say more for the figure pieces among the plates in Thomas L. McKenney's *Sketches of a Tour to the Lakes* (Baltimore, 1827). Some of the lithographs are signed by Moses Swett, a professional lithographic draughtsman; they are pretty weak stuff.

Governmental and personal interest in the original native American occasioned a number of portraits of Indians. In these we get something like contributions to ethnology, naturally varying in value according to the ability of the artist. Some of these were by painters who did not specialize in Indian subjects. R. W. Weir's *Red Jacket* (from life, New York City, 1828), F. Bartoli's *Seneca Chief* (New York City, 1796) and others are in the collection of the New-York Historical Society; the New York Historical Association also has a portrait of Red Jacket by Weir, and one of Joseph Brant by Ezra Ames; J. E. Freeman's *Maria Aiciar, Mohawk Indian* (1839) in that of the American Museum of Natural History.³ A large number were done for the Federal government, notably by James Otto Lewis and Charles Bird King.

Lewis, who was "employed by the Indian Department at Washington to attend the different Indian councils during a period of nearly fifteen years," drew or painted a number of portraits. Among those reproduced by lithography in his *Aboriginal Port-Folio* (published 1835 and in other issues, at least as late as 1853) some are described as done "at the Treaty of Prairie du Chien, 1825" or "at the Green Bay Treaty, 1827." With this experience one may expect a certain amount of truth even though Lewis was not a very remarkable draughtsman,⁴ and though various lithographers, copying his work, put their personality between us and Lewis's original conceptions. This latter condition is made still more complex by the fact that various issues of his work had plates drawn by different lithographic artists for different lithographic printers. Those for the 1853 edition, for instance, were done for C. Currier by J. Cameron, later a trotting scene specialist for Currier & Ives. Thus the same portrait sometimes bears a quite different aspect in different editions, although in some cases the copies are fairly uniform.⁵ However, Lewis did work from life, and one wishes, as in the case of other contemporary painters of Indians, for photo-process reproductions of his

³ John F. McDermott, in *Antiques*, May, 1947, writing of J. O. Lewis, states that earlier Chester Harding painted Indian chiefs in St. Louis. And Bernard De Vore refers to Joshua Shaw's *Indian hunting Buffalo*.

⁴ F. W. Hodge (1888 edition of McKenney & Hall's work) is particularly severe on this point, saying that if the plates in the *Aboriginal Port-Folio* of 1835 "represent approximately faithful reproductions of Lewis's sketches, the best that can be said of many of the latter is that they could have been little better than caricatures."

⁵ A good example of the lithographer's intrusion is shown in *Malesville House in Brazilian* (Paris, 1835) by Moritz Rugendas. The drawings of this artist were copied on the lithographic stone by French lithographic artists. Among them was Victor Adam, who put the shakily sure, unwavering touch of his not great personality into a number of these pictures of South American Indians. Some of the drawings of Rugendas, by the way, are reproduced in Julian H. Steward's *Handbook of South American Indians* (Smithsonian Institution, Bureau of American Ethnology, Bulletin 143, 1946).

originals. H. H. Peckham pronounces Lewis's work "by far the finest and largest effort to portray the Indians of the Central West," but adds, *re the Port-Folio*, "the only disadvantage of the book, historically speaking, is that the Indians are dressed up to have their pictures painted, . . . and probably never looked that way again."

Visits of Indian chief delegates to Washington occasioned a number of portraits by Charles Bird King, a much abler artist than Lewis. A number of these portraits were reproduced in Thomas L. McKenney and James Hall's *History of the Indian Tribes of North America* (Philadelphia, 1836-44). A letter of April 13, 1836, from James Barbour, "late Secretary of War," states that "Col. McKenney . . . suggested the expediency of preserving the likenesses of some of the most distinguished among this extraordinary race of people . . . This duty was assigned to Mr. King, . . . an artist of acknowledged reputation; he executed it with fidelity and success, by producing the most *exact* resemblances, including the costume of each." F. W. Hodge, editor of the Edinburgh 1933 reissue of the book, wrote: "The value of the great work of McKenney and Hall lies chiefly in the fact that it records the features of numerous Indians, . . . faithfully reproduced from portraits painted from life, by far the most of which were subsequently destroyed by fire."

Well, "faithfully" can be accepted only with reservations, for as in the case of Lewis the lithographer-copyist stands between us and the original. In the various issues of the book several lithographic firms are represented: Childs & Lehman, Lehman & Duval, J. T. Bowen, and in the Philadelphia 1842 edition even C. Hullmandel, printing drawings by the British J. W. Gear. The various versions sometimes agree fairly closely, sometimes not. In the latter case there are decided differences in facial character and expression. That may be seen in the made-up volume of "Original and later issues of portraits by C. B. King to illustrate McKenney and Hall's work," housed in the Reserve Room of The New York Public Library. There is also the opportunity at the American Museum of Natural History to compare lithographs in the book with a group of about half-a-dozen oil paintings, "done from life" says a typewritten label. Whether these paintings are by King or are copies is a question; the attribution to Samuel Seymour may presumably be set aside. But these paintings do show an appreciation of character, modified in the lithographs.

The not absolute dependability of the reproducing printmakers whom we encounter here, from De Bry on, is of course a matter to be kept constantly in mind. However, whatever changes the various lithographers have brought about in copying King's paintings, the character that he put into his heads

is still apparent. With King, in this matter of ethnographical documentation, the importance of the professional portrait painter's equipment, already alluded to, becomes even more evident. He is said to have studied under Leslie and Allston and to have painted portraits in London for several years before establishing himself in Washington in 1822; his portraits were "prized for their truthfulness." That training and experience promotes confidence in his Indian portraits. His full figures are not as good as the heads.

During this time artists were beginning to go West, to study the Indian in his home surroundings. Whether George Catlin or Alfred Jacob Miller was the first to travel to the Rockies (see Bernard De Voto's *Across the Wide Missouri*) is a question that hardly concerns us here. They both got there early; the point is what did Miller make of his opportunity when he accompanied Capt. William Drummond Stewart on his journey to the Rocky Mountains. That is shown in a number of his works reproduced in De Voto's book and in *Fortune* for January, 1944. For study of the Indian Miller seems more useful in his sketches than in his paintings, in single figures or small groups or details of accoutrement. So in "Indian girls sewing," "Embroidering a war costume," or "Mule equipment." Students of painting know the importance generally of such preparatory studies, in which the artist is after facts rather than artistic effects. Miller's portraits of Indians are probably the most rewarding of his works for the record of racial qualities. "Miller's true vocation was portrait painting," says De Voto, and that, as already pointed out, is a useful qualification for the sort of pictorial record that is our quest. In his larger compositions he did give life and action to Western scenes, but in description of mass movements rather than in details. There is a haziness, a vagueness in the figures, which lack the detailed accuracy of, for instance, Bodmer. Striving for artistic effect, somewhat in the grand manner, Miller could do an "Indian procession in honor of Sir William Drummond Stewart" in such a way that it might almost be a European scene of pomp and circumstance. He was after all a child of the artistic world of his time, with its romantic ideas of picturesqueness. His self-portrait shows the artist type of the period, flowing curls, soulful eye, and all.

Somewhat similar feelings seem to have actuated Rudolph Friedrich Kurz, a Swiss artist whose journal of his experiences among fur traders and Indians during 1846-52 was published in translation by the Bureau of American Ethnology in 1917. He yearned for the "primeval forest and Indians" and was much occupied with the noble savage, drawing types of various tribes, also lodges, stone tomahawks, medicine pouches. While his figures also have a European touch in pose and appearance, he does try to render the Indian

character in the faces. Herman Ten Kate (*Anthropos*, Vienna, vol. 6, 1911) praises his ethnological accuracy, and states that sketches, drawings and water colours by him are preserved in the Historisches Museum and the Kunstmuseum, both in Berne. Another artist of Swiss birth, Peter Rindisbacher (1816-34), who came over at the age of fifteen, seems to have studied his Indians with some care, although in his compositions, with somewhat histrionic horses, there is again a bit of the factitious. (See *Art Quarterly*, Spring, 1946.)

The European spirit may be found likewise in the paintings of Carl Wimar (1828-62), who came to this country at the age of fifteen and later spent several years in Düsseldorf, where he studied under Emanuel Leutze, painter of the well-known *Washington Crossing the Delaware*. Under Leutze's direction, we are told, he painted his *Attack on an Emigrant Train and Abduction of Daniel Boone's Daughter, On the Prairie*, showing an attack on an emigrant train, was put on the lithographic stone by L. Gröner in 1860; it illustrates a subject chosen by various other artists, notably Darley. The Düsseldorf influence is fairly evident, but it was counteracted, as was a tendency toward the melodramatic — as in his horses with human expression in the eye — by the results of his close association with the Red Men. He is said to have become a favorite with them as a boy, and he subsequently toured the Indian country, making sketches and taking photographs. W. R. Hodges, his biographer, even says that he often wore Indian costume and that he "had many of the physical characteristics of the Indian." So there was a real interest in the Indians, bound to show itself in his pictures of their life, on the hunt, doing the Buffalo dance, etc.

Interest in the Red Man seems to show also in the drawings made by Heinrich Baldur Millhausen,⁴ who became better known as a writer of fiction that caused some to dub him "the German Cooper." He came over here in 1851 to accompany Prince Paul of Württemberg on his expedition to the Rocky Mountains, in 1853 to serve as draughtsman with A. W. Whipple's expedition along the 35th parallel, and in 1857 to fill a similar post with the expedition under Joseph C. Ives. His drawings published in the reports of Whipple (*Report upon the Indian Tribes*, 1855) and of Ives (*Report upon the Colorado River of the West*, U. S. Engineer Bureau, 1861) and in Millhausen's own *Diary* (London, 1858) are mainly landscapes. The plates of Indians (in the Ives publication, three figures on each plate, strung out as

⁴ Robert Taft, "The Personal Record of the Old West, by Heinrich Baldur Millhausen" (*The Kansas Historical Quarterly*, August, 1945).

we shall see Carlin doing it) are not remarkable, even though there seems to be an attempt to catch the racial. A certain amateurishness appears in the original drawings (some in the U. S. National Museum and a number in pre-war Berlin) reproduced in Robert Taft's article; in fact one gets the impression again that in the lithographs, and probably also in the wood engravings, the copyists' efforts touched up the originals in the professional manner, making them a little more slick and probably getting a little farther from the truth. At all events, the record of pictures of Indians need hardly include this artist's work, unless you want completeness at all costs.

John Mix Stanley (1814-72) also was familiar with tribesmen when a boy. He began as a portrait painter, and in 1838 and after made journeys to the Indian country and sketched and painted members of various tribes. The plates in *John Mix Stanley and his Indian Paintings* (1941) by W. Vernon Kintz, do not show detail clearly in their much reduced size; the figures are often too small to enable one to determine truth of character in faces. The figures in larger compositions are apt to be just a bit posey and stiff, as in *Trial of Red Jacket*, in which the spectators appear too conscious that their pictures are being taken. There is most vigor and life in canvases such as *Buffalo Hunt* and *An Ojibwa Scalp Dance*. At all events the romantic spirit seems modified by a certain blunt realism. And once more it is the straight portraits — of which the Smithsonian had a collection which was almost entirely destroyed by fire — that look most convincing. Capt. Seth Eastman considered his "artistic merits far superior to Carlin's," giving "a better idea of the Indian," and Frael P. Tolman notes his "accuracy of observation."

Paul Kane, says Ten Kate, already cited, is "after Bodmer, the most prominent" in our field, "more skillful" than Carlin, and "his pictures from an ethnographical standpoint are of high importance." Various writers have dealt with him, among them Roy F. Fleming in *Paul Kane, Painter of Great Lakes Indians* (*Indiana* series, Quarterly Bulletin of the Great Lakes Historical Society, July, 1945). We are told that he fraternized with Indians in his boyhood, left Toronto in 1845 to study in Europe, returned to Canada and then was among the Indians, painting their portraits and scenes in their life. His *Wanderings of an Artist among the Indians of North America from Canada to Vancouver's Island and Oregon through the Hudson's Bay Company's Territory and Back Again* (London, 1859) has colored plates lettered *Paul Kane del.* and *Vincent Brooks lith.*, possibly Kane did the drawings on the stone, but it does not seem probable. The *Wanderings* were reissued by the Radisson Society of Canada (Toronto, 1925) with some of the old wood engravings and with photo-reproductions of the lithographs. One wonders why they

did not make photographs from the original paintings in the Royal Ontario Museum of Archaeology, particularly in view of the criticisms of Dr. Wilson, quoted later on. The editor, John W. Garvin, calls this "a valuable book historically and ethnologically." Once more the portraits, the single figures, seem most convincing — Ten Kate also seems to think so — even if we accept a certain prettiness in effect. That prettiness however is evidently mainly the lithographic artist's. This quality appears particularly in the frontispiece, representing a half-breed Cree woman. As to that, Lawrence J. Burpee, in his introduction to the 1925 reissue referred to, quotes Dr. Daniel Wilson: "The original painting presents an exceedingly interesting illustration of the blending of the white and Indian features. . . . But the London chromo-lithographer has sacrificed every trace of Indian features in his desire to produce his own ideal of a pretty face, such as might equally well have been copied from an ordinary wax doll." Mr. Burpee adds: "Anyone who will compare the original, now in the Royal Museum at Toronto, with the frontispiece in the original edition will appreciate the justness of Dr. Wilson's criticisms." But he also comments on a characteristic which we have found in the work of various other artists: "trained abroad, he naturally adopted the European art traditions of his time. . . . The topography may be North American, but the atmosphere both physical and mental. . . . is essentially European. His Indians, though authentic and convincing in details of physiognomy and costume, are incongruously conventional in their action and gestures, and in this respect resemble the poses of the models and the antique classical statues of the academic studios in which he had learned his craft. His buffalo is the lineal descendant of the woolly quadruped imagined and depicted by the earliest discoverers⁷. . . . His western horses are the ideal Arab steeds of the painters of the Romantic school, and recall those of Delacroix and Gericault. But with all these conventions and limitations, he. . . . reveals an accurate observation of facial types, of details of costume. . . .; and the technical excellence of his pictures elevates these authentic records to the ranks of works of art."

The kindness of this final summary contrasts a bit with the preceding description of restricting limitations. As to the last condition, with its implied conflict between the artist's seeing eye and his hampering training, that has been noted in the present paper with regard to a number of artists. Burpee, by the way, continues: "As long ago as 1877, Nicholas Flood Davin, in his *Irishman in Canada*, noticed the same characteristics. . . ., particularly the conventions of the Romantic School. . . ., too deeply planted to be got rid

⁷ Such as the one in *Singularitez* (1558) already referred to.

of." Quoting Davin: "All this is particularly true of his later work, when, instead of going to nature, he remained in his studio, and painted and repainted his early sketches." Burpee concludes: "For that reason, those early sketches, hurriedly drawn or painted, . . . are truer interpretations of the wild Western life they represented, than the finished paintings of the studio." David I. Bushnell, Jr. (*Smithsonian Miscellaneous Collections*, volume 99, 1941) makes similar observations: "The small water-color portrait-sketches made in the field portray the Indians . . . with all their wild and barbaric surroundings. The features of all are carefully drawn . . . These were the original sketches from which the large portraits . . . were made by Kane in his Toronto studio. However, the latter were seldom exact copies, as the artist evidently endeavored to make more pleasing pictures, but in so doing he lessened their value and interest both historically and ethnologically." Which again emphasizes the value of an artist's sketches, done as documents and not as artistic compositions. So we find striking similarities as we take up various artists.

The English artist brought to us in *The Journals and Indian Paintings of George Winter, 1837-39* (Indiana Historical Society, 1948) "did his work at firsthand," as H. H. Peckham says in the Introduction to the book. "Modestly equipped as a painter, . . . but with unusual zeal for his work," writes Wilbur D. Peat, who credits Winter with "close attention to likenesses and details of costumes." He says that Winter's sketches "were made from the standpoint of ethnological accuracy rather than delightful artistry" but also notes that his proportions are not always correct, his hands, for instance, are too small. But there's the rub; that's what stands in the way of objective realism, of "ethnological accuracy." Note the seeking for prettiness, for "delightful artistry," in the two children with a squaw. There is in him a weak reflection of the Romantic spirit. However, again we have an artist trying to face facts in his sketches; in the reproductions of large groups, as of councils, the figures are too small to show character drawing. Again, too, the heads are the best; Winter painted portraits before going to the Indians. It has been pointed out that he sketched the Indians at home, not in the parade trappings they wore when visiting Washington, but dressed in cast-off clothes of white men. Catlin, possibly in a spirit of fun, once at least drew an Indian so dressed, in frock coat and battered high hat, with a bottle in each hip-pocket.

The quality of the "artistic," the picturesque, the academically composed, was really to be expected. It was natural for artists to clothe what they saw in the trimmings of a manner acquired in their training and under European influence. As we have seen, many did it, from John White on, even though they had Indians as models instead of white men.

When our own artists were called upon to serve public demand without actual contact with the Indians, we got what De Voto calls "romantic imagination substituted for experience." Indian subjects were furnished in a spirit akin to that which marked sentimental figure-pieces in the gift-books and keepsakes of the day. Most of these works were reproduced in steel engraving; much of it was mushy, sugary. What interests us here is that some of such productions — notably Chapman's *Indian Maiden*, with nothing Indian about her — were used not only in publications such as the keepsake *Magnolia* for 1837, where they had a certain fitness, but also in books by Schoolcraft and Catlin, laying claim to serious study of the Red Man.

Captain Seth Eastman, through whom we approach Schoolcraft, had limits in drawing which were apt to result in wooden figures, with little character. Steel plates after his drawings grace two volumes by his wife, Mary H. Eastman, and turn up again in H. R. Schoolcraft's *Historical and Statistical Information respecting the History, Condition and Prospects of the Indian Tribes of the United States. Collected . . . under the Direction of the Bureau of Indian Affairs. Illustrated by S. Eastman* (1851-60). These compositions usually have figures too small to show racial qualities; even when they are large enough to offer opportunity in this direction — as in "Indian Shooting Fish" or "Indian Woman Dressing a Buffalo Skin" — there seems not very much beyond habitual draughtsman's motions. Walter Hough, in *Dictionary of American Biography*, says that the book is "excellently illustrated with steel engravings from paintings by Seth Eastman." Waiving the question of "excellent," this seems to miss the importance of the lithographs of arrowheads and the like, referred to below. However, some of the plates, such as "Indians in Council," may come a little closer to expressing understanding of the Indian. The lithograph "A Medicine Man Curing a Patient," drawn on stone by C. Schuessele and *Printed in colors by P. S. Duval*, seems to come still nearer to that, though one may well question how much Schuessele touched up Eastman's work. Also, the full-length portrait of Red Jacket shows some character drawing. In a word, some variance in credibility. But this publication contains also numerous lithographic plates, from Eastman's drawings, of arrowheads, spoons, pottery, etc., which may well be of more interest and value than his pictures of Indians. One may accept these drawings of objects, as well as details of action in the drawings of customs, and reserve judgment on racial traits.

As to Schoolcraft, this is not the place for comment on his scientific training, such as is given in the catalogue of books in the library of Thomas W. Field, entitled *An Essay towards an Indian Bibliography*, or in Walter

Hough's biographical sketch of him in the *Dictionary of American Biography*. Presumably in the matter of illustration he did his possible best in his *Historical and Statistical Information*, which book, said he, was "believed to exhibit, in a new light, the . . . Indian race." But in some of his other books he did not apply scientific standards in the selection of illustrations. The *Indian Wigwam* (New York, 1848) has an utterly negligible wood engraving as a frontispiece. *The American Indians, Their History, Condition and Prospects* . . . *New revised edition* (Rochester, 1850) is decorated with portraits of King Hendrick and Po-ca-hon-tas — if not entirely invented, certainly quite casually handled by the lithographers Sarony & Major — and a poor copy of J. G. Chapman's *Indian Maiden*. In *Western Scenes and Reminiscences* (1853) this everlasting *Indian Maiden* again pops up, and there are dubious pictures of Indian life, poorly engraved on wood. None of the pictures in these books should have a place in any work laying claim to ethnographic value. So government sponsorship was not necessarily a guarantee of correctness. The War Department's explorations and surveys for a railroad to the Pacific included a *Report upon the Indian tribes* (1855), with pretty negligible wood engravings, some after W. M. (possibly William Momberger).

We now go back, after this little excursion, to a slightly earlier period. George Catlin and Karl (Charles) Bodmer, are the outstanding figures among the earlier nineteenth-century delineators of the Indian. Catlin attained a measure of publicity and success that has assured him of a certain posthumous reputation. Study of the plates in the various books he issued does not, on the whole, give the impression of draughtsmanship always up to the job. E. P. Richardson in his *The Way of Western Art* says that "his paintings and drawings of Indian life . . . show a genuine sensibility struggling with an inadequate technique." That is borne out by the set of pencil drawings in line, almost outline, housed in the Reserve Room of The New York Public Library. They are accompanied by manuscript text and title page: "Souvenir of the North American Indians . . . London, 1850." A set of 220 similar drawings, in pencil and in ink, was purchased in 1872 by the New-York Historical Society; "Catlin," says H. Maxson Holloway, "intended to use these drawings in a . . . subscription volume . . . not published." It is this scheme that is apparently referred to in the pamphlet *Description of Catlin's Outlines of North American Indians* (Baltimore, 1869): "This catalogue . . . forms a table of contents to a large work now in train of publication by subscription." Similar drawings are reproduced in reduced size, quite poorly engraved, in Catlin's *Letters and Notes on the Manners, Customs and Con-*

dition of the *North American Indians* (1841, London and New York editions). The title page says: "With four hundred engravings from the author's original paintings," but the engravings are obviously from drawings. These are quite loosely done, carelessly indefinite in details of costume, etc., with stiff figures and heads monotonously alike. As racial types the figures may leave us somewhat in doubt. Moreover, the drawings were not faithfully copied in the volume referred to; the character of the faces is obviously changed. So we again encounter the factor of unsatisfactory reproduction. Various editions of this book, one with the title *Illustrations of the Manners* . . . , were issued with these illustrations, which turn up as late as 1926 in an Edinburgh reissue. And Thomas Donaldson's *The George Catlin Indian Gallery in the U. S. National Museum* is illustrated not with reproductions of the paintings with which it deals, but with the same old drawings, which seems too bad. This book has, however, a reproduction of a daguerreotype (1847) of Keokuk, which it is interesting to compare with Catlin's drawing of the same Indian. Other books keep up the record of inadequate reproduction of his designs, for instance, *Catlin's Notes of Eight Years' Travel* . . . (second edition, London, 1848).

The *North American Indian Portfolio* (London, 1844) has lithographed plates, printed by Day & Haghe, marked *Catlin del. and lith.* That implies that Catlin drew on the stone, but the plates seem to bear the professional lithographer's touch, for instance in the skies. Yet similarly neatly done skies may be found — as in a buffalo hunt — in the "cartoon" paintings to be referred to later. This question of drawing on the stone is further illustrated by the folio portrait of Osceola, *Drawn on the stone by Catlin*, but not looking lithographically professional. This, by the way, is perhaps his best Indian portrait, showing care to indicate character in the face. In 1845 came a New York edition of the *Portfolio*, with the avowed intention to show that we could "produce pictorial embellishments equal to the European" and to offer "a cheaper and better edition than the costly London copy." There is really little to choose between the two. So Catlin, by various publications, was quite active in publicizing his activities and the "Indian Gallery" which he exhibited here and abroad.

A large collection of Catlin's Indian paintings — nearly all part of the lot listed in his 1848 exhibition catalogue — went to the United States National Museum (Smithsonian Institution). The American Museum of Natural History (New York) has a number of "cartoon" paintings on cardboard, purchased from his daughter in 1912. These include groups of figures strung out three in a row, like Mrs. Jarley's waxworks, as they are also in a number of

the drawings referred to earlier. But there are also subjects which show feeling for composition, such as an interestingly patterned buffalo herd. So it is not entirely easy to pigeonhole the artist Catlin. Many of these "cartoons" were apparently copied from the paintings in the Smithsonian, although in the *Catalogue . . . of Catlin's Indian Cartoons* (New York, 1871) it is stated that "the 600 paintings in oil . . . were made from nature." John C. Ewers, Associate Curator of Ethnology at the U. S. National Museum, says that Catlin "redid the same subjects many times in oils, water colors, crayon, pen-and-ink and pencil." That shows even in the material available in New York City. Mr. Ewers also states, with regard to The New York Public Library's collection of drawings, that "some of them, which are very sketchily rendered in the original collection [i. e., of paintings], are developed in detail." Which raises question as to detail.

In his lifetime Catlin met commendation and the opposite. Lewis Cass, Daniel Webster and Philip Hone sang his praises, which may not necessarily mean much more to us, as authoritative, than the statement of the Choctaw chief who spoke with Dickens (*American Notes*, chapter XII) of "Mr. Catlin's gallery, which he praised highly, observing that . . . all the likenesses were 'elegant.' Mr. Cooper, he said, had painted [described] the red man well." A prospectus of *Catlin's Indian Collection* cites "opinions of the most celebrated artists and distinguished statesmen," among the former Vanderlyn, T. P. Rossiter, W. M. Hunt, Thomas Hicks, J. F. Kensett. In London, Leslie and Mulready found that his work had "great artistic merit." Most significant, perhaps, is Sabin's quotation of Humboldt *re* Catlin as "one of the most admirable observers of manners who ever lived among the aborigines of America." That, however, does not necessarily cover his drawings, nor their recording of facial traits.

Adverse criticism was acrid enough in the prefatory text, unsigned, to the artist, F. O. C. Darley's *Scenes in Indian Life* (1843): "It is to be lamented that no traveller with the ability for a thorough and just investigation, had been a resident in their midst. A man, by the name of Catlin, spent some time among them, and has described a portion of their manners and customs, as we are creditably assured, with faithfulness. But nature having denied to this man more than a very limited portion of intellect, he was unable to comprehend what he beheld . . . Vain, self-sufficient and arrogant, he has not hesitated to promulgate a host of speculations bearing on their faces the proofs of their own absurdity and the folly of their author." (The author of this attack, whoever he was, states that he himself sojourned for a few months in the West and made friends with the Indians.) This anonymous writer,

however, apparently says nothing that helps to show whether or not Catlin meets the test of our query: did he faithfully record racial character in the faces? Catlin, in a "Memorial" to the House of Representatives, of which the New-York Historical Society has a copy, says that Henry R. Schoolcraft first appeared to favor him and then attacked him as untrue, in "libelous and truthless charges." And Bernard De Voto, writing of Schoolcraft's "famous denunciation of Catlin as a fake," adds that "Catlin has been abundantly verified."

Mr. Ewers, already cited, has summed up the matter of Catlin the artist in all fairness. In his *Plains Indian Painting* (1939) he says: "George Catlin . . . was really a caricaturist who possessed an uncommon genius for seizing upon the essential physical features of his subject and producing a striking likeness with great economy of line. Although his medium was paint, his technique was linear. His interest in the details of dress and ornament . . . was always secondary to his keen desire to catch a likeness . . . He took no pains to render the quality of materials." He says also that "his work would have been more valuable to the ethnologist had he not tried to paint so many pictures." And to quote Bernard De Voto once more: "though Catlin may fairly be called a romantic, . . . the import of his painting was realistic . . .," but then "he misunderstood much of what he saw" and also "besides sometimes suppressing detail he also sometimes faked it, so that he cannot be accepted without critical scrutiny." Of course, the last is precisely what the present paper urges with regard to all early pictures of Indians, specifically with regard to the oft-mentioned matter of facial character. Perhaps a little of such scrutiny should even be brought to bear on the varying opinions just cited.

Catlin's picture of an Indian in white men's clothing illustrates Mr. Ewer's statement about the caricaturist in Catlin's make-up. And what he writes of this artist's portraiture brings us to the fact that here again we find the portraits the most satisfactory from the ethnologist's point of view. That holds even though we have seen that in many of his drawings, apparently hurriedly done, there is not much facial character. Catlin painted a number of white notables before he started on his Indian studies, showing enough ability, if not of a highly remarkable kind, to impose a measure of confidence before his Indian portraits. The necessity, for a portrait painter, of furnishing a good likeness would naturally breed habits of observation that should insure an appreciable amount of correctness from the standpoint of ethnology when he took to portraying the aborigine.

Whatever weaknesses Catlin at times showed as an artist, whatever occasional inaccuracy or carelessness as to detail the ethnologist may find, we do have here basic material for the study of the Indian, and it was in a measure pioneer work.

An interesting fact, possibly of some significance, is that in Catlin's later books he fades out as an illustrator. The Philadelphia 1859 edition of the *Letters and Notes* has as a sentimental and misplaced frontispiece our old friend Chapman's *Indian Maiden*, steel engravings after Bodmer, not Catlin, and a hodge-podge of wood engravings, of which it hardly pays to try to trace originals. Bodmer plates also adorn the volume of Catlin's Indians issued by the Hubbards of Philadelphia in 1891. And *Last Rambles amongst the Indians of the Rocky Mountains and the Andes* (London, 1868) has wood engravings after J. B. Z. Why did Catlin, who after all had his measure of authority, to say the least, have to be screened through the personality of J. B. Zwecker, an illustrator of no great originality?

So then on to Karl (Charles) Bodmer. The important material on Indians gathered by Prince Maximilian of Wied-Neuwied during 1832-34 appears in a work issued in German, French and English editions during 1834-43, the title of the English one being *Travels in the Interior of North America. With numerous engravings on wood. To accompany the original series of eighty-one elaborately coloured plates* (London: Ackermann & Co., 1843). The plates were from drawings by Bodmer, a young Swiss artist who accompanied the Prince on his trip West. The author says in his preface: "In my description of the voyage up the Missouri, I have endeavored to avail myself of the assistance of an able draughtsman, the want of which I so sensibly felt in my former travels in South America. On the present occasion I was accompanied by Mr. Bodmer, who has represented the Indian nations with great truth, and correct delineation of their characteristic features. His drawings will prove an important addition to our knowledge of this race of men . . . and as good portraits of this race have hitherto been extremely rare, the faithful delineations contained in the portfolio of plates accompanying this work will be interesting to the friends of anthropology and ethnography."

There are repeated references to Bodmer in the text, with phrases such as "capital likeness," "striking resemblance; the Indians at once recognized them all," "admirable portrait," etc. The Prince's estimate of Bodmer's drawings, with its emphasis on racial characteristics, seems just. Original drawings by Bodmer may be studied in the Newberry Library, Chicago, and in the sketchbook preserved in the Print Room of The New York Public Library. It is evident that his work was somewhat modified, though probably not

essentially, by the engravers for the Prince's atlas, for instance by the intrusion of their mannered line-and-dot technique in faces and other details. And the coloring varies in different impressions of given plates.

If Bodmer had traces of the herd instinct bred in art schools and art circles, and of a leaning towards the "artistic" that might tincture facts, they seem but dimly evident. If he made some habitual motions, as perhaps in gestures and in horses, that is certainly very much less evident than in the work of various other delineators of the Indian. With him one generally feels the striving for truth, for direct contact with the subject.

Some of his drawings in the Wied book were copied by Smillie, Hinshelwood, and other American engravers, on steel plates which were repeatedly issued in various books, including Catlin's, as we have seen. Writers such as Clark Wissler, Washington Matthews, Bernard De Voto, John C. Ewers, Benjamin R. Draper, and others, have drawn comparisons between him and Catlin, finding him superior both as to accuracy in detail and as to characterization, "superior portraiture" as De Voto puts it. Matthews, in the article already cited, says that Bodmer gives us "the first truthful pictures ever published" of earth lodges. John C. Ewers, speaking of Catlin's slighting of details, notes that "Bodmer, on the other hand, . . . was much concerned with details and texture."

Bodmer's facility in draughtsmanship was decidedly greater than that of Catlin or various other artists, enabling him to give more definite and accurate recording of what he saw. Also, we get the impression of an almost boyish interest in what he pictured with a wealth of detail; and with so much life, as for instance in the "Mandan Buffalo Dance." And once more the portraits, the studies of single figures, are perhaps the most valuable in our search for racial character. The whole of his drawings for the Prince of Wied's book seem the most convincing pictures of Indians made in his time.

As already noted, original paintings and drawings by Catlin, Bodmer and others may be studied in the U. S. National Museum, the American Museum of Natural History, the Newberry Library, The New York Public Library and elsewhere. And a partial survey of the pictorial field appears in John R. Swanton's *The Indians of the Southeastern United States* (Bureau of American Ethnology, *Bulletin* no. 137) and Rose A. Palmer's *The North American Indians* (1929).

So runs the story. It is for the ethnologist to pass on the evidence with regard to the reliability, as to facial and bodily traits, of the work of the artists reviewed in the present screed.

A Directory of the Book-Arts and Book Trade in Philadelphia to 1820 including Painters and Engravers

By H. GLENN BROWN and MAUDE O. BROWN

PART VIII

Masden, John, printer
Hoffmans Alley, 1817.
Back 58 Ann (Northern Liberty), 1820.

Mason, Alva, engraver.
13 S. Fourth, 1818-19.
13 S. Fourth, dwelling back 58 Zane, 1820.
See also Mason, William and Alva.

Mason, Asa, wood engraver.
2 Norris Alley, 1816.
See also Mason, Asa and William.

Mason, Asa and William, wood engravers.
13 S. Fourth, 1817.

Mason, D. H., music engraver, engraver in
brass.
1803-18 (S).
18 Bank, 1816-17.
45 Sansom, 1816-17.
83 Locust, 1817.
16 S. Fourth, dwelling 167 S. Ninth, 1815.
13 S. Fourth, 1819-20.
See also Mason, William and D. H.

Mason, Isaac, bookbinder.
Watkins Alley, 1806-09.
36 Pewter Platter Alley, 1810.
Pewter Platter Alley, 1811.
173 High and 76 N. Ninth, 1813.
3 N. Sixth, 1814.
3 Chestnut, 1816-17.
5 Chestnut, 1817.
N. E. cor. Chestnut and Water, 1818-20.
See also Mason and Howorth.

Mason, Joseph, stamper.
39 Becks Alley, 1816-17.

Mason, William, engraver.
Carvers Alley, 1812 (A).
36 Carvers Alley and 18 Bank, 1813.
2 Norris Alley, 1813 (A), 1814, 1816,
1815 (A).
13 S. Fourth, dwelling 8 Norris Alley, 1818-
20.
See also Mason, Asa and William; *also*
Mason, William and Alva; *also* Mason,
William and D. H.

Mason, William and Alva, engravers of brass
ornaments for bookbinding, charter and
patent, medicine seals, embossing plates,
and brass engraving for typographical
printing.
11 S. Fourth, 1817.
15 S. Fourth, 1819 (S).
13 S. Fourth, 1818-20.

Mason, William and D. H., wood engravers.
3 Norris Alley, 1811.

Mason and Howorth, bookbinders (? Isaac
Mason, George Howorth).
Cor. Fourth and Chestnut, 1814.

Matthews, George *See* Matthews, William and
George.

Matthews, John, paper seller.
81 N. Second, 1797.
81 N. Third, 1798-99, 1800-07.
64 N. Third, 1808-11.
391 High, 1813-14, 1816-19.
393 High, 1820.

Matthews, William, paper seller.
Filbert above Twelfth, 1814.
50 Arch, 1819-20.
See also Matthews, William and George.

Matthews, William and George, papermakers.
Philadelphia Co., Roxborough Twp., six
miles from the city, one mile from Ger-
mantown, and one and one-half miles
from the Falls of the Schuylkill, 1817
(*Aurora*, Oct. 29).

Mattison, Aaron, papermaker.
S. Branch of Chester Creek, five miles above
Chester Town, 1803 (*Aurora*, Jan. 21).

Maule, Thomas, author-bookseller.
1702 (E).

Maule, Thomas, bookseller.
Second, 1755 (E).

Matfield, Mrs., bookfolder.
44 N. Fourth, 1808.

- Maxwell, Hugh, printer, bookbinder, stationer, card maker.
 Cressons Court, 1798, 1800 (NT).
 3 Laetitia Court, 1798-99 (E), 1810.
 Rear of the house adjoining Dickens's Book Store, N. Second, opposite Christ Church, 1800 (*U. S. Gaz.*, Jan. 17).
 Cor. Spruce and S. Eleventh, 1801-02.
 25 N. Second, 1803-06.
 198 Market, dwelling Mulberry Court, 1807.
 136 Market, 1807 (*Poulson's Am. Daily Adv.*, Sept. 1).
 138 Market, 1808.
 Eleventh near Walnut, 1809.
 17 N. Alley, 1811.
See also Maxwell and Manning.
- Maxwell, James, printer, bookseller.
 93 Callowhill, 1810.
 17 N. Alley, 1811.
 48 and 50 S. Fifth, 1813-14.
 Office 63 S. Fifth, dwelling 183 S. Seventh, 1816.
 Office 63 S. Fifth, dwelling 81 S. Fifth, 1817.
 81 S. Fifth, 1817.
 Office 63 and dwelling 67 S. Fifth, 1818-19.
 Book Store S. E. cor. Fourth and Walnut, 1820.
See also Smith and Maxwell; *also* Maxwell and Manning.
- Maxwell, Margaret, bookfolder.
 23 Apple Tree Alley, 1806-08.
- Maxwell, Robert, printer, playing card maker, storekeeper.
 1802 (P).
 57 N. Third, 1806.
 51 N. Third, 1807-09.
 51 N. Second, 1810 (*Aurora*, Sept. 25), 1811 (*Aurora*, March 30).
- Maxwell and Manning, printers, stationers (Hugh Maxwell, Thomas Manning).
 1806 (*Aurora*).
- Mayers, Andrew, limner, coach and sign painter.
 71 Budd, 1802-09.
 94 Budd, 1810-11.
 96 Budd, 1813-14, 1816-17.
 N. W. cor. Budd and Poplar, 1818-19.
 N. E. cor. Poplar and Rachael, 1820.
- Mayers, Henry, copperplate printer.
 33 Plum, 1806.
- Mead, —, printer.
 Duncans Court, 1814.
- Meade, Horatio, printer.
 111 N. Fifth, 1809.
 112 N. Fifth, 1811.
 Back 112 N. Sixth, 1811 (C).
- Meade, William, printer.
 112 N. Sixth, 1810.
- Meance, Peter, miniature painter.
 100 Lombard, 1808-09.
 ? Manic.
- Means, John, printer.
 196 Pine, 1817.
 ? Mearns.
- Means, John, copperplate printer.
 21 N. Sixth, 1800.
 Boltons Court, 1802.
 215 S. Sixth, 1804.
 Mary Street, 1809.
 152 Race, 1810.
 Back 152 Race, 1811.
 Back 27 Cherry, 1813-14.
See also Bennet and Means.
- Mearns, John, printer.
 1802 (P).
 Back 142 S. Fourth, 1811.
 ? Means.
- Mears, Benjamin, stationer, storekeeper.
 47 S. Fourth, 1814, 1816, 1818-19.
- Mease, John, auctioneer.
 Southwark Auction Store, 1784 (*Pa. Gaz.*, March 10).
 Cor. Front and South, 1785.
 Southwark Vendue Store, 1786 (*Pa. Packet*, Jan. 2), 1787 (*Pa. Packet*, March 30).
- Mecom, Benjamin, publisher.
 1768-74 (T).
 Opposite the Presbyterian Meeting, in Arch, 1768-70 (E).
 Church Alley, 1769 (*Pa. Gaz.*, Aug. 3).
- Meehan, John S., printer.
 196 Pine, 1816-17.
 Locust above Eighth, dwelling 196 Pine, 1818-19.
 12 S. Eighth, dwelling 53 S. Seventh, 1820.
See also Anderson and Meehan.
- Meer, Jacob, printer.
 172 S. Second, 1807.
- Meer, John, artist, enamel painter, keeper and regulator of weights and measures.
 28 N. Sixth, 1800 (NT), 1801-04.
 2 S. Seventh, 1805.
 4 S. Seventh, 1806-11, 1812 (A), 1813-14, 1816-20.
 1815 (A).

- Meer, John, Jr., artist.
Juniper below Chestnut, 1820.
- Meguire, Patrick, typefounder.
Shippen above Seventh, 1819-20.
? M'Guigan.
- Meinell, William, artist, print cutter, drawer.
Lombard above Ninth, 1811 (C).
Lombard and Tenth, 1811.
43 Elder, 1814.
Arch west of Broad, 1818.
- Melish, John, geographer, map and print publisher.
147 S. Eighth, 1813.
24 Chestnut, 1813 (*Aurora*, May 18).
209 Chestnut, 1813 (*Aurora*, Aug. 16).
209 Chestnut, 1814.
330 Market, 1814 (*Aurora*, Nov. 7).
49 S. Third, 1815 (*Aurora*, Jan. 17), 1816.
121 Chestnut, 1817 (*Aurora*, June 20), 1818-20.
371 High, 1817.
High near Tenth, 1817.
177 Chestnut, 1820 (*Aurora*, July 28).
See also Melish and Harrison.
- Melish and Harrison, map publishers (John Melish, Samuel Harrison).
1817 (*Aurora*, Sept. 4).
121 Chestnut, 1818.
- Mentz, George W., bookbinder.
79 Race, 1804-08.
71 Race, 1809-11, 1813-14, 1816-20.
See also Zentler and Mentz.
- Mentz, William, bookbinder, printer.
1765-72 (E).
Near the Great Lutheran Church, 1774 (E).
Cherry Alley, 1779-80 (E).
Cor. Fourth and Race, 1785.
- Mercer, Robert, auctioneer.
314 High, 1819-20.
See also Steel and Mercer.
- Meredith, Hugh, printer.
Apprenticed to Keimer under Franklin as teacher, 1727 (T).
See also Franklin and Meredith.
- Meredith, J., ? bookseller.
Arch near Third, 1771 (*Pa. Gaz.*, June 6).
- Merefield, Edward, bookseller.
Cor. of Arch, opposite the Church Burying-Ground, 1764 (E).
- Merrill, Otis B., printer.
124 S. Tenth, 1810.
138 Lombard, 1811.
Sassafras, 1813.
- Merrill, Otis B., printer, *continued*
83 N. Eighth, 1814.
73 N. Eighth, 1816-17.
108 N. Eighth, 1818-19.
77 N. Eighth, 1820.
- Merritt, Samuel, printer.
Office Watkins Alley, 1811.
9 Feters Lane, dwelling 18 Cherry, 1813.
Lodge, 1814.
New Bank and 74 S. Second, 1816-17.
Lodge and 74 S. Second, 1818.
Lodge, back 74 S. Second, 1819.
See also Brown and Merritt.
- Mesplet, Fleury, printer, bookseller.
1774-75 (E).
See also Mesplet and Berger.
- Mesplet and Berger, imprimeurs, libraries (Fleury Mesplet, Charles Berger).
1776 (E).
- Meyers, Jacob, printer, bookbinder.
187 N. Second, 1808.
189 N. Second, 1809.
179 N. Second, 1810.
177 N. Second, 1811, 1817-18.
1812 (FR).
177 and 179 N. Second, 1813-14.
163 N. Third, 1816-17.
See also Meyers and Jones.
- Meyers, William. *See* Myers.
- Meyers and Jones, printers (? Jacob Meyers).
181 N. Second, 1811 (C).
- Meyrick, Richard, engraver.
Removed from Lock and Key in Chestnut to Widow Walker's in Front, 1729 (S).
- Mifflin, Benjamin, printer.
6 Sansom, 1820.
- Mifflin, James Large, auctioneer.
34 S. Front, dwelling 351 High, 1820.
See also Jennings, Jones and Co.
- Milbourne, C., artist, scene painter.
1794 (SW).
34 N. Seventh, 1795-96.
- Miles. *See* Strickland and Miles.
- Miles, Edward, portrait painter, miniature painter.
Cor. Third and Chestnut, 1808.
61 N. Seventh, 1809.
36 S. Second, 1810, 1811 (C).
S. W. cor. Sansom and Seventh, 1811.
N. Ninth, 1812 (A).
210 Walnut, 1813-14, 1816-17.
206 Walnut, 1818-20.

- Miller, Baltus, copperplate printer.
Turners Court, 1794.
Back 210 Clymers Court, 1797.
- Miller, Caleb, printer.
Back 192 Mulberry, 1807.
- Miller, Heinrich, printer, publisher.
In Franklin's printing office, 1741 (T).
Returned to America and was associated with
William Bradford, 1751 (T).
Went to Europe, 1754 (T).
Second, 1760 (T).
Second, second house from Race, 1761 (*Pa. Gaz.*, March 19).
Second, at the second house on the left hand
from Race, 1760-64 (E).
Second, 1765-71 (E).
Moved from Second to Race, half way bet.
Second and Third, 1771 (*Pa. Gaz.*, June
13).
Race, 1771-78 (E).
In der Rees-Strasse, zwischen der Zweyten
und Dritten-Strasse, und gerade gegen-
über Moravian Alley, 1774-79 (E).
1780-81 (H).
Retired, 1780 (T).
Died, 1782.
- Miller, Henry, printer.
Arch bet. Fourth and Fifth, 1785.
153 Mulberry, 1791.
155 Mulberry, 1793.
- Miller, Joseph, bookbinder.
43 S. Fifth, 1794.
See also Steel and Miller; *also* Miller and
Walker.
- Miller, Peter, printer, publisher.
Teutsche Buchdruckerey, 1759-60 (E).
See also Miller, Peter, and Co.; *also* Weiss
and Miller.
- Miller, Peter, and Co., printers.
At the German Printing-Office in Race,
1760-62 (E).
- Miller, Phillip, printer.
88 S. Third, 1809-11, 1813.
8 Pear, 1814.
Back 11 S. Seventh, 1816-17, 1819.
1 Bingham's Court, 1817.
Richardsons Court, 1818.
York Street, 1820.
- Miller, Robert S., copperplate printer.
120 Locust, 1816-17.
Cedar above Twelfth, 1818-20.
- Miller and Walker, bookbinders (Joseph
Miller, Chester Walker).
44 Race, 1795-96.
- Miller and Weiss. *See* Weiss and Miller.
- Milliette, Joseph, typefounder.
222 Shippen, 1818-19.
275 S. Seventh, 1820.
- Milligan, Patrick, printer.
1802 (P).
Leechs Court, 1807-10.
Also spelled Mullegan, Mulligan.
- Mills. *See* Young, Mills and Son.
- Mills, Robert, artist, architect.
Member of the Columbian Society of Artists,
1810.
45 Sansom, 1812 (A).
45 Sansom and 114 S. Eighth, N. W. cor.
of Locust, 1813-14.
114 S. Tenth, 1816-17.
- Milne, William, schoolmaster, bookseller.
Aldridges Alley, bet. Market and Chestnut,
1751 (*Pa. Gaz.*, Oct. 17).
- Mintz, Elizabeth, widow, bookbinder.
68 Race, 1796-97.
- Mitchell, Andrew C., publisher.
Second, second door above Walnut, 1814
(*Aurora*, May 14).
- Mitchell, James, paper stainer.
102 Christian, 1804-05.
122 Christian, 1807-08, 1811.
112 Christian, 1813-14.
124 Catherine, 1816.
120 Christian, 1817.
Back 111 Christian, 1820.
Listed as a colored man, 1813-14, 1816-17,
1820.
- Mitchell, James, paper stainer.
123 S. Second, 1817.
- Mitchell, Samuel A., publisher.
140 Race, 1818.
305 Arch, 1819-20.
See also Mitchell and Ames; *also* Mitchell,
Ames and White.
- Mitchell, William, bookbinder.
Farmers Row, 1795-96.
60 Christian, 1797.
- Mitchell, William, author-bookseller.
1796 (E).
- Mitchell and Ames, publishers (Samuel
Mitchell).
1817.
40 Race, 1818.

- Mitchell, Ames and White, publishers (Samuel Mitchell).
Office 305 Arch, 1819-20.
- Mock, John, Robert, and William, paper-makers.
Douglas Twp., Montgomery Co., forty miles from Philadelphia, 1805 (*Pa. Gaz.*, May 1).
- Moller, John Christian, music publisher.
121 Callowhill, 1791.
163 N. Third, 1793 (E).
See also Moller and Capron.
- Moller and Capron, music publishers (John Christopher Moller, Henry Capron).
1793 (E).
163 N. Third, 1793-95.
- Montgomery, —, artist.
1761 (*Pa. Gaz.*, Oct. 29).
See also Winters and Montgomery.
- Montmollin, Frederick, auctioneer.
1809 (*Aurora*, Oct. 5).
51 and 53 N. Front, dwelling 32 Mulberry, 1810.
51 N. Front, 1810.
Store 51 and 53 N. Front, dwelling 76 N. Front, 1811.
39 N. Front, dwelling 162 Mulberry, 1813-14.
Store 51 and dwelling 160 N. Front, 1816-18.
Inquire 282½ High, 1819.
8 N. Third, 1820.
Listed as "late auctioneer," 1819-20.
See also Montmollin and Moses.
- Montmollin and Moses, auctioneers (Frederick Montmollin, Solomon Moses).
37 N. Front, 1813, 1814 (*Aurora*, Sept. 26).
1815 (*Aurora*, March 14).
51 and 53 N. Front, 1816-17.
51 N. Front, 1818.
- Moody, John, printer.
6 Marks Lane, 1817.
Marks Lane, 1818.
Twelfth above Cherry, 1819-20.
- Mooney, Dennis, papermaker.
Davisons Alley, 1820.
- Moore, —, law bookseller.
276 Market near Eighth, 1801 (*Aurora*).
- Moore, Aaron, printer.
Lombard above Twelfth, 1814, 1816-17.
- Moore, Joshua, draftsman.
163 Vine, 1797.
- Moreau de St.-Méry and Co., printers, binders, stationers, booksellers (Médéric-Louis-Élie Moreau de St.-Méry).
84 S. Front, 1794-97.
259 N. Front, 1797 (*Aurora*, Nov. 28), 1798.
- Morford. *See* Brannon and Morford.
- Morgan, Evan, cooper, bookseller.
1741 (E).
See also Grew and Morgan.
- Morgan, John, bookseller, publisher, stationer.
3 Front, 1800 (Poulson's *Am. Daily Adv.*, April 14).
51 S. Second, 1801 (*U. S. Gaz.*), 1802 (*U. S. Gaz.*), 1803.
26 S. Third, 1803 (*U. S. Gaz.*, Aug. 3).
- Morgan, William H., print publisher.
1815 (S).
Listed in directories as a carver and gilder,
114 Chestnut, 1816, 1818-20.
- Morgan, William V., bookbinder.
Wood below Third, 1818-19.
Middle Alley, 1820.
- Mornis, —, playing card maker.
222 Lombard, 1811 (C).
- Morris, Mrs., painting and drawing teacher.
2 Heydes, 1810-11.
2 Heydes Court, Filbert above Eighth, 1813-14.
- Morris, Daniel, bookbinder.
184 St. Johns, 1802-03.
- Morris, George L., bookbinder.
Relief Alley, 1803-06.
2 Dock and 28 Spruce, 1811, 1813-14.
2 Dock, 1818-20.
- Morris, John, bookseller.
At the Green-Man in Fishamble St., 1763 (E).
Opposite the Three Reapers in Third, 1764 (E).
- Morris, John, printer.
126 St. John, 1813.
133 Green, 1814.
135 N. Fifth, 1816-20.
- Morris, John A., printer.
149 Chestnut, 1794.
- Morris, Peter L., playing card maker.
311 Lombard, 1811.
- Morris, Thomas, bookbinder.
Back 26 Spruce, 1807-10.

- Morse, William W., printer, bookseller, stationer.
1803 (*U. S. Gaz.*, Aug. 19).
72 Chestnut, 1804 (*Aurora*, May 10).
24 Chestnut, 1804.
143 Walnut, 1806.
- Morsell, Joseph, printer.
Seventh, bet. Race and Vine, 1785.
- Morton. *See* Morton and De Silver.
- Morton, James, printer.
13 Strawberry, 1811.
18 Bank, 1811 (C).
22 Strawberry, 1813-14, 1816-17.
38 Strawberry, 1818-20.
- Morton, Thomas, paper ruler, bookbinder.
Blackhorse Alley, 1811.
3 Blackhorse Alley, 1811 (C).
33 Pewter Platter Alley, 1813.
12 Pennsylvania Avenue and 33 Pewter Platter Alley, 1814.
33 Pewter Platter Alley, dwelling 10 Goforths Alley, 1818.
33 Jones Alley, dwelling 10 Goforths Alley, 1819.
10 Goforths Alley, 1820.
See also Morton and Wallace.
- Morton and De Silver, bookbinders.
239 S. Second, 1801-02.
- Morton and Wallace, binders and rulers (Thomas Morton, Thomas Wallace).
33 Pewter Platter Alley, 1813-14, 1816-18.
33 Jones Alley, 1819.
74 N. Third, 1820.
- Moses, Solomen, auctioneer.
39 N. Front, dwelling 210 Chestnut, 1813-14.
61 N. Front, dwelling 198 Chestnut, 1816-17.
51 N. Front, dwelling S. E. cor. Chestnut and Eighth, 1818.
See also Montmollin and Moses.
- Mott, Edward, inkmaker, paint manufacturer.
Owner of the American Paint Manufactory; has for sale Frankford and Ivory Black, cake and liquid blacking, made at the Paint Manufactory Fetter Lane, bet. Arch and Race, N. Third Street, 1813 (*Aurora*, Feb. 25).
10 Fetter Lane, 1814, 1816.
10 Fetter Lane, store 2 Cherry, 1818-20.
- Mountford, Timothy, publisher.
1797 (E).
See also Mountford, Bioren and Co.
- Mountford, Bioren and Co., printers (Timothy Mountford, John Bioren).
1794 (E).
75 Dock, 1794.
- Mouse. *See* Honey and Mouse.
- Mowers, wife of Aaron, printer.
130 S. Tenth, 1813-14.
- Muir, David, bookbinder.
33 Pewter Platter Alley, 1794.
See also Muir and Hyde.
- Muir, James, bookbinder, bookseller.
1784 (E).
Pewter Platter Alley, bet. Front and Second, 1785.
1789 (*Pa. Packet*, Dec. 2).
1790 (*Pa. Packet*, May 18).
33 Pewter Platter Alley, 1791, 1793, 1795-96.
See also Muir and Hyde.
- Muir, W., bookbinder.
Near the Market Wharf, 1753 (E).
- Muir and Hyde, bookbinders (? David or James Muir, ? George Hyde).
Pewter Platter Alley, 1793.
- Mulligan. *See* Milligan.
- Mullin, John, typefounder, typefactor.
Bonsall, 1814.
10 Hurst, 1814, 1816-17, 1818, 1820.
Cedar below Twelfth and 10 Hurst, 1819.
Listed as a carter, 1818-19.
- Murdock, John, author-bookseller, hairdresser.
57 Walnut, 1798 (E).
- Murdock, Thomas, bookbinder.
14 Race, 1809-10.
33 Bread, 1813-14.
2 Frombergers Court, 1816-17.
46 Sassafrass, 1817-20.
See also Murdock and Howorth.
- Murdock and Howorth, bookbinders (Thomas Murdock, George Howorth).
33 Bread, 1813.
Partnership dissolved and Howorth continues, 1813 (*Aurora*, June 1).
- Mure, Alexander, bookseller.
Chestnut-Level, 1755 (E).
- Murphy, John, bookbinder.
239 N. Second, 1811 (C).
- Murphy, William G., bookbinder.
134 N. Fourth, 1814.
368 N. Third, 1816.
Francis Lane near Schuylkill, 1818-20.

- Murray, George, engraver.
1800 (S).
398 Race, 1807-08.
Walnut and Eleventh, 1810.
Cor. Walnut and Eleventh, 1811.
220 Pine, 1812-13 (A).
49 and 47 Sansom, 1814, 1816-17.
45 Sansom, 1817-20.
See also Murray, Draper, Fairman and Co.;
also Murray, Fairman and Co.
- Murray, H., bookseller.
1685 (E).
- Murray, James, bookbinder.
Cressons Court, 1819.
4 Cressons Court, 1820.
- Murray, John, bookbinder.
Sterling Alley, 1803.
43 Race, 1804.
171 N. Second, 1805.
Back 171 N. Second, 1806-08.
241 N. Second, 1809-10.
237 N. Second, 1811.
239 N. Second, 1811 (C).
- Murray, William, typefounder.
Clifton, 1813-14, 1816-17.
- Murray, Draper, Fairman and Co., engravers
(George Murray, John Draper, Gideon Fairman).
47 Sansom, 1811 (B).
Sansom above Eighth, 1813.
47 Sansom, 1814, 1816-17.
47 Sansom above Eighth, 1817-18.
Partnership expired July, 1818; Draper withdrew (B).
- Murray, Fairman and Co., engravers (George Murray, Gideon Fairman).
1818 (*see Aurora*, Jan. 14, 1819).
47 Sansom above Eighth, 1819-20.
- Myers, Bernard, printer.
Cauffmans Court, 1811.
Back 394 Race, 1818.
Also spelled Meyers.
- Myers, Henry, copperplate printer.
6 College Avenue, 1820.
- Myers, Jacob. *See* Meyers.
- Myers, William, bookbinder.
31 Vine, 1794.
204 N. Second, 1797.
206 N. Second, 1798.
206 N. Front, 1799, 1800 (NT).
118 N. Fourth, 1801-05.
Also spelled Meyers.
- Nagel, Samuel, bookbinder.
3 Little Pine, 1813-14, 1816-17.
1 Little Pine, 1820.
- Napier, William, printer.
Hoffmans Court, 1806.
Nicholsons Court, 1811.
Merritts Lane near Fifth, 1813-14, 1816-17.
Merritts Lane above Fifth, 1818, 1820.
- Narstin, John L., copperplate printer, engraver.
3 Mechanic Lane, 1819.
? Nazden.
- Nazden, John, copperplate printer.
91 N. Water, 1813.
? Narstin.
- Neagle, Miss E., artist.
1819 (SW).
- Neagle, James, engraver.
451 Arch above Twelfth, 1819-20.
- Neagle, John, portrait painter.
1815-16 (S).
140 Chestnut, 1817.
288 S. Front, 1818-20.
- Neale, Mrs. Christiana, bookseller, librarian.
201 Chestnut, first door above the New Theatre, 1814 (*Aurora*, April 8).
Chestnut near New Theatre, 1816-17.
201 Chestnut next door to the New Theatre, 1818-20.
- Neale, Isaac. *See* Neale and Kammerer.
- Neale, William, printer, tavernkeeper.
15 Christian, 1816-17.
48 German, 1818.
2 Harmony, 1819.
- Neale and Kammerer, printers (Isaac Neale, Heinrich Kammerer, Jr.).
24 N. Third, 1795-96 (E).
- Neff, Jones and Co., auctioneers (George W. Jones).
1819 (*Aurora*, Nov. 17).
34 S. Front, 1820.
See also Jennings, Jones and Co.
- Negrin, J. J., editor, publisher.
108 Market, 1809.
Back 28 N. Second, 1810.
181 S. Fifth, 1811.
- Neisser, August. *See* Laschet and Neisser.
- Nesbit, Thomas, printer.
84 Gaskill, 1811.
Second below Federal, 1813.
6 George, bet. Tenth and Eleventh, 1814.

- Nesbit, Thomas, printer, *continued*
 1815 (*Aurora*, Oct. 26).
 Little Washington, 1816-17.
 Little Washington above Second, 1818.
 Knodle, West Schuylkill, 1820.
- Nesmith, J. H., engraver.
 Made illustrations for encyclopedia published by S. F. Bradford, 1805-18 (S).
- Nevil, James, printer.
 1770 (E).
- Nevin, John, papermaker.
 Webbs Alley, 1805.
- Newman, Frederick, playing card maker, grocer.
 64 N. Fifth, 1791.
 66 N. Fifth, 1793.
 Sassafra, bet. Ninth and Tenth, 1794.
- Nice, J., copperplate printer.
 14 Greenleaf Alley, 1805.
 19 Cressons Alley, 1806.
- Nice, William, engraver.
 199 St. Johns, 1805.
- Nice, William, bookbinder.
 N. Thirteenth, 1809.
- Nicholas, Charles J., bookseller.
 170 Chestnut, 1811.
See also Farrand and Nicholas.
- Nichols, Francis, publisher, bookseller.
 70 Chestnut, 1802 (*U. S. Gaz.*, Dec. 1), 1803.
 Next 68 Chestnut, 1804.
 1805 (*U. S. Gaz.*, Dec. 31).
 1806 (*Aurora*, Jan. 20).
 1807 (*Aurora*, Jan. 17).
 1808 (*Aurora*, April 22).
 24 N. Fourth, 1809 (*Aurora*, Dec. 9).
 1811 (*Aurora*, May 22).
 88 Chestnut, 1814.
- Nicholson, Content, merchant, bookseller.
 Moved from Chestnut to Strawberry Alley, 1753 (*Pa. Gaz.*, Oct. 25).
- Nicholson, John, publisher.
 1800 (BR).
- Nicklin, Phillip H., bookseller.
 N. W. cor. Chestnut and Sixth, 1813.
 151 Chestnut, and 4 S. Tenth, 1814.
- Nicklin, Phillip H., bookseller, *continued*
 Chestnut, bet. Fourth and Fifth, 1814 (*Aurora*, April 8).
 4 S. Tenth, 1816.
 Shakespeare Bldg., 1817.
 N. E. cor. Fifth and Chestnut, 1818.
 175 Chestnut, 1819-20.
- Nicola, Lewis, bookseller, publisher, librarian.
 Second, bet. Race and Vine, 1765 (SW).
 Second, 1767 (T).
 Market, 1768 (T).
 1769 (*Pa. Gaz.*, Jan. 12).
 At the Debtor's Apartment, 1791 (E).
- Nolen, C., auctioneer.
 1820 (*U. S. Gaz.*, Jan. 1).
- Norman, John, engraver.
 Front near the Coffee House, 1774 (S).
 Second, 1775 (ME).
 Second near Spruce, 1776 (*Pa. Gaz.*, Oct. 9).
 Opposite the Old Workhouse in Third, 1776-78 (E).
 1779-80 (E).
 Associated with John Hutt.
See also Walters and Norman; *also* Norman and Ward.
- Norman and Ward, engravers (John Norman).
 Front, 1774 (S).
- Norona, M. Cabral, publisher.
 95 S. Fourth, 1812 (*Aurora*, Jan. 13).
 Proposal to publish *The Sensible Cosmopolitan, or The Goblin in America*, a periodical. Advertisement is dated Sept. 18, 1811.
- Northwestern, Jack, author-bookseller.
 At the sign of the White-Oak in Heart of Oak Street, 1776 (E).
- Norton, William L., printer.
 62 N. Ninth, 1810-11.
 190 Vine, 1813.
 192 Vine, 1814.
 46 George, 1819.
 Back 386 S. Second, 1820.
- Norvell. *See* Bache and Norvell.
- Nunes, Abram I., drawing master.
 Member of the Columbian Society of Artists, 1810.
 162 Race, 1811.
 1812 (A).

(To be continued)

News of the Month

DANIEL C. HASKELL TO RETIRE

After forty-one years of service, principally on its *Bulletin*, Daniel C. Haskell, Bibliographer of the Library, will retire on January 1, 1950. His work could have no finer testimony than that of the scholars throughout the world who, again and again, have gratefully acknowledged their indebtedness. The Indexes to the *Bulletin*, 1897-1936 and 1937-1946, list some twenty of his major contributions, including "A Checklist of Newspapers and Official Gazettes in the Library," "Provençal Literature and Language" and "The United States Exploring Expedition, 1838-1842."

But it is not alone these Herculean labors for which Mr. Haskell merits the gratefulness of the Library. His ministrations to the contributions of others, which the Library has published, have made him little short of collaborator on many of the articles and compilations of which it is proudest. His unflagging interest in everything that went into those forty-one years of the *Bulletin*, his historical scholarship and his typographical accuracy make a contribution unique and hence irreplaceable.

GIFTS

The following list of donors, with a brief description of their gifts, represents a selection from the records of material received during the month ended November 15, 1949. Unless otherwise stated, the donors are of New York City. The Reference Department received as gifts 3,396 volumes, 5,636 pamphlets, 114 prints and 388 maps. The Circulation Department received as gifts 266 volumes and 30 pamphlets.

Art and Prints

Argent Galleries — *An Exhibition of the Work of Irving Amen, October 10-22, 1949.*

Art Exhibitions Bureau, London, England — *Two Memorial Exhibitions, Nora L. M. Cundell and Fairlie Harmar, September 8-29, 1949.*

Bridgeport Public Library, Bridgeport, Connecticut — *The Milton M. Klein Collection of Chinese Porcelains, October 6, 1949.*

Brooklyn Institute of Arts and Sciences, Brooklyn Museum — *American Pewter, by John Meredith Graham II, 1949.*

Galerie Gerd Rosen, Berlin, Germany — *Catalogues of exhibitions of the work of Woty Werner, Max Ackermann and Wolfgang Frankenstein, 1949.*

Mr. George S. Hordynsky, Linden, New Jersey — A selection of Ukrainian bookplates used in the Library's exhibition.

Leger Galleries, London, England — *Catalogue of an Exhibition of Paintings by Old Masters of the 17th, 18th and 19th Centuries, August 19th to October 15th, 1949.*

Libreria Leo S. Olschki, Firenze, Italy — *Programma delle manifestazioni promosse dal Comune di Vinci per celebrare il 5th centenario della nascita di Leonardo.*

Macbeth Gallery — *An Exhibition of Paintings of North and South America, by Clay Bartlett, held October 10th–29th, 1949.*

Miss Elizabeth McCausland — A set of prints in the Encyclopedia Britannica series of contemporary paintings; photostatic copies of paintings by Doris Lee, Grant Wood, Max Weber, and others.

Paul Rosenberg and Company — *Paintings by Braque, Matisse, Picasso, October 24th to November 12th, 1949.*

St. Louis Art Museum, St. Louis, Missouri — *Mississippi Panorama, 1949.*

Smithsonian Institution, Washington, D. C. — *Shiraz Painting in the 16th Century, by Grace Dunham Guest, 1949.*

National Museum, Stockholm, Sweden — *Strindberg Som Målare Och Modell, January – February, 1949; Svenska Målningar, 1948.*

Collections

American Bible Society — A collection of Bibles published in Portuguese, Danish, Swedish, and other languages.

Catholic Information Society — Pamphlet Series on Communism (complete in twenty-six issues).

Dr. Fred Ewen — A collection of books including *Grundriss der Germanischen Philologie*, by Hermann Paul, 1893; *Illustrierte Geschichte der Deutschen Literatur von den Ältesten Zeiten bis zur Gegenwart*, von Prof. Dr. Anselm Salzer; *Sinnliche und Übersinnliche Welt*, von Wilhelm Windt, 1914; and others.

Edinburgh Corporation, Edinburgh, Scotland — A collection of pamphlets and programs about the International Festival of Music and Drama; issues of *Sketch and Illustrated London News*.

Mrs. Edith Krappe, Washington, D. C. — Reprints of the writings of the late Dr. Alexander H. Krappe.

Mr. William Laas — *Camera over Hollywood*, by John Swope, 1939; *Science in a Changing World*, by Emmet James Cable, 1940; *Looking Back from 1960*, by Paul Garrett; and others.

Mr. T. G. Merkley, Portland, Oregon — Cruise Books of the U. S. S. Oconto APA-157, U. S. S. Gen. Wm. Mitchell AP-114, U. S. S. Admiral E. W. Eberle AP-123, U. S. S. Admiral R. E. Coontz AP-122, and the U. S. S. Mellena AKA-32.

Mr. J. Corson Miller, Buffalo, New York — Four volumes of poetry by John Richard Moreland: *What of the Night*; *From Dingle to Derry*; *Newry*; and *Bridle for a Unicorn*.

Mr. Otto A. Razim, Jamaica, New York — A file of the magazine *Apples of Gold*, 1900-1905.

Mrs. Roswell Skeel, Jr., Tucson, Arizona — *Common Cause — A Journal of the World*; *The Bismarck Episode*, by Captain Russell Grenfell, 1949; *The Vatican in World Politics*, by Avro Manhattan; and others.

Thoroughbred Racing Associations of the United States, Inc. — *Call Me Horse*, edited by Tom R. Underwood and John I. Day; *Two Year Olds of 1944-1948*; and others.

Genealogy

Mr. Alex F. Anderson, Cincinnati, Ohio — *Anderson Family. . . . Throwing Light upon the Origin of Some Institutions Most Valuable and Identified with Cincinnati*; "In Memory of Larz Worthington Anderson."

Association of Blauvelt Descendants, East Orange, New Jersey — *Records of the Reformed Dutch Church, Nyack, New York 1838-1882*, made by Elmer J. Christie.

Mr. Walter S. Carpenter, Wilmington, Delaware — *Morgan and Allied Families*, compiled for Mrs. Walter Samuel Carpenter, Jr., by George V. Massey II, 1941. (Presented in the name of the late Mary L. Wootten Carpenter.)

Miss Helen L. Curtis, St. Albans, Vermont — *A Partial Genealogy of the Edward Allen Family*, 1947.

Miss Edith C. Rollow, Provo, Utah — *The Descendants of Roger Chandler of Concord, Massachusetts, 1658*, compiled by Charles H. Chandler.

Mr. Edward Church Smith, Lakewood, Ohio — *The Family of Daniel Bates of Hanover, New Jersey, Cincinnati and Sandusky County, Ohio*, by Edward Church Smith, 1948.

Mr. Percy E. Thomas — *A Genealogy of the Descendants of David Thomas of Middleboro, Massachusetts. In Particular a Complete Record of All the Descendants of Elias Thomas and Sylvia Thompson, His Wife, of Woodstock, Vermont and Wyoming, New York. Also, the Descendants of Edward Hazen of Rowley, Massachusetts and Allied Families*. Compiled by Thomas Scott, New York, 1909 (a photostatic copy).

Mrs. Edna S. Winslow, Watertown, Connecticut — *The Skilton Family Reunion*, 1949.

Interesting Items

American Association of Nurserymen, Washington, D. C. — *The Arboreturns and Botanical Gardens of North America*, by Donald Wyman, Ph.D., 1947.

Baltimore and Ohio Railroad Company — *Railroads of Today*, by S. Kip Farrington, Jr., 1949.

Commander A. G. Beckmann, Port Chicago, California — *Saga of the Fightin' "F", U. S. S. Farenholt (DD491), Flagship of DesRon Twelve*.

Mr. and Mrs. Walter S. Coble, Garrett, Indiana — *My Experience with Prayer, Written Somewhere in France by PFC. Merwyn Haddix Greene . . . Killed in Action July 22, 1944*.

Miss Annette Dotter — *Ecce Orienti*, 2nd Ed. by M. Wolcott Redding, 1870; *Nuovo Testamento di Giesu Cristo*, 1710.

Finnish National Travel Office — *The Finnish Woman*, edited by Anni Voipio-Juvas and Kaarina Ruohutula, 1949.

Commander Paul C. Gillette, Norfolk, Virginia — *The 135th Naval Construction Battalion Review, 1943-1945*.

Mr. Irving Glucoft — *Medical Service in Combat — 45th Evacuation Hospital — D plus 10 to V-E Day*.

Goethe Bicentennial Foundation, Aspen, Colorado — Souvenir Program of the Goethe Bicentennial Festival held at San Francisco, August 28 - September 11, 1949.

E. Goodman and Son, Ltd., Taunton, England — *441st Troop Carrier Group — August 1, 1943 - August 1, 1944; A Plan for Taunton*, by Thomas Sharp, 1948.

Royal Armoured Corps Tank Museum, Wareham, Dorset, England — *The Tank Museum Guide*.

John Randolph Haynes and Dora Haynes Foundation, Los Angeles, California — *The State of the American Economy*, by Harold Glenn Moulton, Ph.D., LL.D.

Mr. Rupert L. Joseph — *England in Jewish History*, by Cecil Roth, 1949.

Mr. Malcolm MacKanzie, Yonkers, New York — *Operational Statistics of the Seventh Armored Division in Continental Europe (D-Day plus 65 to V-E Day); Program and Menu of the Third Annual Reunion of the Seventh Armored Division Association, 8-9 October, 1949*.

Mr. Coleman J. Magrish, Cincinnati, Ohio — *We Came to Fight — the 48th Tank Battalion, 1944-1945*.

Mansfield-Southbury Training Schools, Mansfield Depot, Connecticut — *The Social Adjustment of Morons in a Connecticut City*, by Ruby Jo Reeves Kennedy, 1948.

Dr. Ida M. Mellen — A scrapbook of clippings and pictures showing the damage done by dogs in spreading disease and in killing by unprovoked attack. The volume is presented at the request of the compiler, the late Frank Mellen, an avowed "dog-hater." Many anti-dog quotations of famous people, such as Robert Louis Stevenson, Shakespeare and others, as well as records of court proceedings, are included.

New York State Historical Association, Cooperstown, New York — *Cooperstown*, by Louis C. Jones, 1949.

Mr. H. G. Nicholas, Oxford, England — *The British General Election of 1945*, by R. B. McCallum and Alison Readman, 1947.

Miss Frances Jenkins Olcott — *The Dalton Gang... the First True History of the Raids and Robberies of the Gang who Terrorized Five States, as told by a United States Deputy Marshal and Set Forth by William Ward*, 1908.

Peabody Institute Library, Baltimore, Maryland — *Mr. Emerson Lectures at the Peabody Institute*.

Dr. Herman T. Radin — *Die Wiedertäufer*, von Joseph Sattler, Berlin, 1895.

San Jacinto Museum of History Association, Houston, Texas — *Some of the Historic Documents of Our Texas Heritage*.

Mr. E. John Schmitz, Jr., Baltimore, Maryland — *The Seventh Armored Division in the Battle of St. Vith*.

Society for the Construction of the Bell Tower of Peace, Tokyo, Japan — *A Hundred Poems by a Hundred Poets of Peace*.

Staten Island Historical Society, Staten Island, New York — *The Historic Village of Richmond Town and Vicinity*, 1946; *The Work of the Staten Island Historical Society and Historical Museum*, 1949; and others.

Sugar Research Foundation, Inc. — *Calories Make a Difference*, by Pauline Beery Mack, Ph.D.

City Council, Summit, New Jersey — *Summit's Story — a Chronicle for the City of Summit on its Fiftieth Anniversary*, 1949.

Sutro & Company, San Francisco, California — *The Sutro Story, 90 Years in the West, 1858-1948*.

Amt der Landesregierung Tirol, Innsbruck, Austria — *The Unity of the Tyrol*, by Wilhelm Angerer and Ernst Sturmmair, 1946 (a copy in English and one in German).

Public Libraries, Toronto, Canada — *The Canadian Catalogue of Books Published in Canada, about Canada, as well as Those Written by Canadians, with Imprint of 1948.*

Union Church, Poland, New York — *Russia (N. Y.) Union Church, 110th Anniversary, 1820–1930.*

Technologisches Gewerbemuseum, Vienna, Austria — *Veröffentlichungen aus dem Technologischen Gewerbemuseum in Wien.*

Mr. Elwin Volk, Los Angeles, California — *Mr. P. Squiggle's Reward*, by Dennis McCalib; *Pietá*, by Elwin Volk; and others.

Mr. Allan Wallace — *The 803rd Signal Training Regiment.*

Women's International Zionist Organization, Tel Aviv, Israel — *New Hebrew Poetry*, by Dov Vardi, 1947.

Limited Editions

University of California Press, Berkeley, California — *Antioqueño Colonization in Western Colombia*, by James J. Parsons, 1949. (One of the 30 copies printed on 100% rag paper.)

Comité Central de la Jeunesse Démocratique en Bulgarie, Sofia, Bulgaria — A commemorative edition of *Jeunesse Populaire de Bulgarie* on the death of Guéorgui Cimitrov, 1949.

Mr. Arthur A. Houghton, Jr. — *The Reformed-School and the Reformed Librarian-Keeper*, by John Durie, London, 1651. (The first practical manual of library economy known. Printed by William Du Gard for Robert Little-berrie.)

The John Carter Brown Library, Providence, Rhode Island — *A Rhode Island Chaplain in the Revolution, Letters of Ebenezer David to Nicholas Brown, 1775–1778*, edited by Jeannette D. Black and William Greene Roelker, 1949.

Pacific Christian Literature Society, Sydney, Australia — *Dengoro Baiari Christian Embomai Embo*. (One of 1,000 copies of a devotional manual in the Polynesian Berandere.)

Mr. and Mrs. Pierce Trowbridge Wetter — *Thirty Sonnets*, by Robertson Trowbridge, 1919–1929 (edition of 30 copies privately printed).

Manuscripts

Dr. William J. Maloney — As additions to the Margaret McKim Maloney Collection of McKim Papers a letter of Charles Follen McKim, November 24, 1893, to Wendell P. Garrison, dealing with family matters, his social

engagements during the approaching holidays, and discussing the brightening prospects in architectural business. Also received was a letter recording the fate of McKim's cricket bat.

Mr. Albert I. Stiles, Summit, New Jersey — A volume of letters of Captain Reuben Marmaduke Potter (born, Woodbridge, New Jersey, 1802 — died, Brooklyn, New York, 1887), written to his daughter, Jane Augusta, during March to June, 1866. The letters give family and personal genealogical data, reminiscences of Potter's youth as a clerk and merchant and his career down to 1827 when he set out for Mexico and the Southwest. He discusses the writing of his tragedy, "Phelles, King of Tyre" which was produced at the Park Theatre, and also current activities during 1866. There are also several letters and mementoes written to his friend, Miss Lizzie Longstreth, including one from Hamilton, Bermuda, in 1883, and two handmade valentines.

Miss Ellen Winsor — Autograph letter of Bartolomeo Vanzetti, signed in a secret way, to Robertson Trowbridge, thanking him for the text of certain lines of Shelley's *Prometheus Unbound*. (Accompanied by an autograph note of Trowbridge.)

Maps

Highway Commission, Little Rock, Arkansas — General highway maps of Benton, Lonoke, Marion and Pulaski Counties.

Judy Publishing Company, Chicago, Illinois — *The World Dog Map*, 1949.

Northwestern National Life Insurance Company, Minneapolis, Minnesota — Centennial Map of Minnesota.

Music

Miss Mary M. Anderson — A collection of music including manuscript scores; two songs — *Lily Ray* and *Lulalie*, by Stephen Foster; and others.

Mrs. Samuel Baldwin — The symphonic compositions of the late Dr. Samuel A. Baldwin, including *Symphonic Rhapsody No. 1 — The Vision*; No. 2 — *Rhapsody Pathétique*; No. 3 — *Rhapsody Fantastique*; No. 4 — *Rhapsody Tragique et Héroïque*; *The Triumph of Love*, a Hymn by Schiller, with music for solo voices and orchestra; and others, some in manuscript and others in printed form.

Rev. William Bogzester — Liturgical recitative: *Look Down from the Heavens, and Behold!*, by Cantor William Bogzester.

Mr. Leo Duran — Sheet music: *Fraternite*, by Leo Duran.

International Godowsky Society, Adelaide, South Australia — *After Midnight Thoughts on Leopold Godowsky*, by Paul Howard.

Mr. Albert H. Morehead — A collection of music including *Select Voluntaries for the Pipe or Reed Organ by Renowned French Authors; Foundation Exercises in Piano Playing*, by A. K. Virgil, 1895; *Masterpieces of Piano Music*, selected and edited by Albert E. Wier; and others.

Miss Nan Reid Parsons — Sheet music, called *Yankees! My Boys!* by Nan Reid Parsons (inscribed by the composer).

Turnverein "Alte Sektion," Zürich. Jodler-Sextett, Zürich, Switzerland — *50 Jahre Jodler-Sextett, des Turnvereins "Alte Sektion" Zürich*.

Mr. J. Tutunjian, Weehawken, N. J. — A collection of studies for the guitar.

Miss M. Wood-Hill — Four volumes of Thomson's *Select collection of original Scottish airs*, arranged by Haydn, Kozeluch, Pleyel, and others. This is the famous anthology for which Thomson engaged such poets as Burns and Scott, as well as the most celebrated musicians of the day. Included is the first printing of Burns' Cantata *The Jolly Beggars*; *The Jolly Beggars*, newly orchestrated by M. Wood-Hill with an overture based on the original Scotch melodies in the cantata; two volumes of early nineteenth-century music containing a collection of Highland Vocal Airs, the First Book of Niel Gow's Reels and others.

Newspapers

The Madison Courier, Madison, Indiana — Centennial Edition of *The Madison Courier*.

Presentation Copies of Authors

Señor Gustavo Alemán Bolaños, Guatemala, Guatemala — *Lo que Aprendieron el Buen Gato Felix y el Inteligente Ratoncito Perez*.

Mr. Josef Baratz, Degania, Post Kineset, Israel — *The War at the Gate of Degania*.

Mr. Francesco Bivona — *To My Judges and Other Poems* (revised).

Mr. Russell Bjorn, Stockton, Calif. — *St. Patrick's Secret*, 1949 (inscribed).

Mr. Harry Bober, Northampton, Massachusetts — *The Zodiacal Miniature of the Très Riches Heures of the Duke of Berry — Its Sources and Meaning* (inscribed).

Mr. Werner J. Cahnman — *Frontiers Between East and West in Europe*, 1949.

Mrs. M. Beatrix Carlson — *Sherwoodiana*.

Mr. Charles L. Cusumano — *Immigrants Information Book — How to Enter the United States*, 1949.

Mr. Donald E. Ericson — *The Portuguese Letters*, translated by Donald E. Ericson, 1941.

Mr. Vincent Ferrini, Lynn, Massachusetts — *Sea Sprung*, 1949.

Mr. Robert Florey, Los Angeles, California — *Hollywood d'hier et d'aujourd'hui*, 1948.

Mr. M. W. Hugill, Winnipeg, Manitoba, Canada — *Olympics Old and New*, 1949.

Mr. Brent C. Jacob, Bay City, Michigan — *The Jacob Integrph — Instructions and Typical Problems*.

Dr. Abram Kanof — *Uriah Phillips Levy: the Story of a Pugnacious Commodore* (inscribed).

Mr. Leon Kussman — *Ezra, a Poem*, 1948.

Mr. A. J. Lipshitz, Los Angeles, California — *Random Rhymes*, 1949.

Mr. George Luckyj — *English for Ukrainians*, 1949.

Mr. Jack McQuoid, Donaghcloney, Lurgan, County Armagh, Ireland — *Followers of the Plough*, 1949.

Prof. Howard R. Marraro — *John Nelson's Mission to the Kingdom of the Two Sicilies 1831-1832* (inscribed); *Italians in New York in the Eighteen Fifties* (inscribed).

Señor Jorge Logreira Moreno, Barranquilla, Colombia — *Del Ballet "Cuando el Anhelado Nace" (Interpretación)* (inscribed).

Mr. Melech Ravitch, Montreal, Quebec, Canada — *Jewish Thought in the Twentieth Century*, 1949.

Mr. Alberto Rembao — *Chihuahua de Mis Amores y Otros Despachos de Mexicanidad Neoyorquina*, 1949.

Señor Agustín Rivero Astengo, Buenos Aires, Argentina — *Remansos... Casi Aforismos*, 1948.

Dr. Henry Shoskes — *A Welt Was Iz Farbai*.

Mr. Yar Slavutych, Philadelphia, Pennsylvania — *Thirst — Ukrainian Poems; The Bearers of the Truth*, 1948.

Lt. S. Linton Smith, Raleigh, North Carolina — *U. S. S. Lunga Point — CVE 94 — a Pictorial Log Covering the Ship's Career in the War against the Axis* (inscribed).

Mr. D. B. Steinman — *New Developments in the Science and Art of Bridge Engineering*, October 12, 1948.

World Union Press — *33 Candles*, by David Horowitz.

Señor Solon Zabre, Colonia Roma Sur, Mexico, D. F. — *Paul Verlaine*.

Theater

Mr. N. T. Alex — A large collection of motion picture press books and campaign material.

Mr. Joseph Brandonisio — Photographs of Mia Slavenska and David Tihmar in scenes from *Swan Lake*, *Romeo and Juliet*, *Belle Starr*, *Diana*, and others.

Mr. A. M. Bush — A file of *Theatre Arts* from 1929 to 1938.

Mr. John Effrat — *Blueprint for Summer Theatre*, by Richard Beckhard and John Effrat, 1948, with supplement, 1949.

Miss June Greenwald — A collection of more than seventeen hundred stage and motion picture stills and a large number of newspaper clippings concerning the theater.

Mrs. Robert Leonard — A collection of clippings, programs, photographs, scrapbooks and other material, for the most part concerning the theatrical career of Robert Leonard.

Mr. Norman MacDonald — A collection of clippings and more than one hundred theater programs.

Miss Jacqueline Overton, Westbury, Long Island, New York — Picture postcards of the Mexican Players-Padua Hills Theatre, Claremont, California.

Mr. Stanley Richards — *The Proud Age, a Serious Comedy in Three Acts*, by Stanley Richards.

Mr. Oliver Sayler — A collection of theater magazines, newspapers and clippings.

Mr. Lester Sweyd — A collection of books, programs and clippings including *Vaudeville Trails through the West*, by Herbert Lloyd, 1919; a preview copy of the newspaper *PM*, Vol. 1, No. 0, June 14, 1940; two loose-leaf volumes containing records of the Booth and Little Theaters.

Worcester Drama Festival, Worcester, Massachusetts — Programs of the seventh annual season of the Worcester Drama Festival, 1949.

USE AND ADDITIONS, NOVEMBER, 1949

During the month of November, 1949, the total number of recorded readers in the Reference Department, Central Building, was 112,981. They consulted 276,223 volumes. No record was kept of the use of books on the open reference shelves. The total number of visitors, including readers, who entered the building was 266,010.

The total number of volumes issued for home use by the Circulation Department was 905,939.

There were received at the Library through purchase and gift, 33,375 volumes and 6,543 pamphlets.

New Periodicals

A C L S newsletter. 1219 Sixteenth Street, N. W., Washington 6, D. C. Irregular.

Published by American Council of Learned Societies.

Vol. 1 (1949).

AFFRICA. Via Leonida Bissolati, 76, Roma, Italy. Monthly.

Published by Associazione fra le imprese italiane in Africa.

Anno 4 (1949).

AM reserve gazette. Londonderry House, 19 Park Lane, London, W. 1, England. Monthly.

Published for Air League of the British Empire.

Vol. 11 (1949).

AIRPORTS and air transportation. 92, Victoria Street, London, S. W. 1, England. Monthly.

Vol. 4 (1949).

"ALT-WIEN" Kunst-Chronik. Bräunerstrasse 11, Wien 1, Austria. Monthly.

Jahrg. 1 (1948).

ALTAMIRA. Cerrito 73, Montevideo, Uruguay. Irregular.

Published by Montevideo. Universidad. Facultad de humanidades y ciencias. Sección Letras.

No. 1.

AMERICAN SOCIETY OF PLANNING OFFICIALS. — **PLANNING ADVISORY SERVICE.** Information report. 1313 East 60th Street, Chicago 37, Ill. Irregular.

No. 1 (1949).

DIE ANGEWANDTE Chemie. Gaertnergasse 1, Wien III, Austria. Monthly.

Jahrg. 1 (1948).

ANNALES d'astrophysique. 45, Rue d'Ulm, Paris 5, France. Quarterly.

Published by France. Centre National de la Recherche Scientifique. Service d'Astrophysique.

Tome 10 (1947).

ANTIQUE automobile. 58 South Broad Street, Woodbury, N. J. Quarterly.

Published by Antique Automobile Club of America.

Vol. 13 (1949).

ARCHIVES ethnos. Santa Fé 1940, E. Buenos Aires, Argentina. Monthly?

No. 1 (1948).

ARCHIVUM linguisticum. 73 West George Street, Glasgow, C. 2, Scotland. Semiannual.

Vol. 1 (1949).

ARENA; a literary magazine. 28/29 Southampton Street, London, W. C. 2, England. Quarterly.

No. 1 (1949?).

ARKHAM sampler. Sauk City, Wis. Quarterly.

Copyrighted by August Derleth.

Vol. 2 (1949).

ART material trade news. 127 North Dearborn Street, Chicago 2, Ill. Monthly.

Vol. 1 (1949).

BALANS; tidskrift för samhällsekonomisk debatt. Arsenalsgatan 1, Stockholm. 5 times a year.

Häfte 4 (1949).

BETRIEBS-BERATER. Hauptstrasse 45, Heidelberg, Germany. Every ten days.

Jahrg. 2 (1947).

BOLLETTINO quindicinale dell' emigrazione. Via F. Daverio 7, Milano, Italy. Semimonthly.

Published by Società umanitaria.

Anno 1 (1947).

DIE BRANNTEINWIRTSCHAFT. Seestrasse 13, Berlin N 65, Germany. Semimonthly.

Published by Institut fuer Gaerungsgewerbe in Berlin. Versuchs- und Lehranstalt fuer Spiritusfabrikation.

Jahrg. 3 (1949).

BRITISH petroleum equipment news. 79 Buckingham Palace Road, London, S. W. 1, England. Irregular.

Published by Council of British Manufacturers of Petroleum Equipment.

Vol. 1 (1949).

BULLETIN of industrial psychology and personnel practice. G. P. O. Box 2817AA, Melbourne, C 1, Australia. Quarterly.

Published by Australia. Department of Labour and National Service. Industrial Welfare Division.

Vol. 5 (1949).

C W quarterly. 12 High Street, Hampstead, London, N. W. 3, England. Quarterly.

No. 1 (1949).

IL CAFFÈ; rassegna di libera polemica artistico-letteraria. Piazza del Carmine 4, Milano, Italy. Bimonthly.

No. 1 (1949).

CAHIERS du Nord. 5, Rue des Bouchers, Charleroi, Belgium. Bimonthly.

Année 21 (1949).

CALIFORNIA public survey. Berkeley 4, Calif. Monthly.

Published by University of California. Bureau of Public Administration.

Vol. 1 (1949).

CENTENNIAL legion. 301 E. Lombard Street, Baltimore 2, Md. Quarterly.

Published by Centennial Legion of Historic Military Commands, Inc.

Vol. 1 (1949).

CLASSICAL journal. % Royal University, Valletta, Malta. Quarterly?

Published by Virgil Society, Malta Branch.

No. 3 (1948).

- CLAY. 1105 Huntington Bank Building, 17 South High Street, Columbus 15, Ohio. Quarterly.
Published by Clay Sewer Pipe Association, Inc.
Vol. 1 (1949).
- COMMERCIAL fisherman. 71 Paterson Street, New Brunswick, N. J. Monthly.
Vol. 2 (1949).
- COMPAGNIE DES AGENTS DE CHANGE DE PARIS. Bulletin de la cote. Cours authentique et officiel. Palais de la Bourse, Paris, France. Daily.
No. 20 (1949).
- COSTA RICA. — OFICINA DE COORDINACIÓN ECONÓMICA: DEPARTAMENTO DE INFORMACIÓN Y PROPAGANDA. Boletín mensual. San José, Costa Rica. Monthly.
Año 1 (1948).
- COSTRUZIONI metalliche. Via Albania 34, Milano, Italy. Bimonthly.
Published by Associazione fra i costruttori in acciaio italiani.
Anno 1 (1949).
- CURRENT business studies. 56 Beaver Street, New York 4, N. Y. Quarterly.
Published by Trade and Industry Law Institute, Inc.
No. 1 (1948).
- DEUTSCHE hydrographische Zeitschrift. Seewartenstrasse 9, Hamburg 11, Germany. Bimonthly.
Published by Deutsches hydrographisches Institut, Hamburg.
Bd. 2 (1949).
- EASTERN anthropologist. The Mall, Lucknow, India. Quarterly.
Published by Ethnographic and Folk Culture Society, U. P.
Vol. 2 (1948).
- L'ÉCHO républicain de la liberté. 7 Boul. des Capucines, Paris 11, France. Monthly.
Published by Parti républicain de la liberté.
Année 1 (1949).
- EISENBAHN; Technik, Wirtschaft und Kultur des gesamten Weltverkehrs. Aegidigasse Nr. 5, Wien VI, Austria. Monthly.
Includes monthly supplement *Die Modelleisenbahn*, formerly published separately.
Jahrg. 2 (1949).
- ERWEISS-FORSCHUNG. Holstenstr. 9/11, Hamburg-Bergedorf, Germany. Monthly.
Jahrg. 1 (1948).
- ELECTRICAL manufacturer. Morely House, 28-30 Holborn Viaduct, London, E. C. 1, England. Monthly.
Vol. 5 (1949).
- EMPREINTES. 27 Avenue de l'Astronomie, Bruxelles, Belgium. Quarterly.
No. 1 (1948).
- O ENGENHEIRO Westinghouse. 40 Wall Street, New York 5, E. U. A. Bimonthly.
Published by Westinghouse Electric International Company.
Ano 5 (1949).
- DER ERZAEHLER; Wochenschrift fuer Unterhaltung und Belehrung. Blindengasse 26, Wien VIII, Austria.
Jahrg. 44 (1946).
- ESTUDIOS americanos. Alfonso XII, Sevilla, Spain. Quarterly.
Published by Seville. Universidad. Escuela de estudios hispano americanos.
Vol. 1 (1948).
- ÉTUDES guinéennes. B. P. 173, Conakry, French Guinea. Quarterly.
Published by Afrique Occidentale Française. Institut français d'Afrique Noire. Centre de Guinée.
No. 1 (1947).
- EVIDENCES. 30, Rue la Boétie, Paris 8, France. Monthly.
Published by American Jewish Committee.
No. 1 (1949).
- F. P. A. journal. 84 Queen Street, London, E. C. 4, England. Quarterly.
Published by Fire Protection Association. Fire Officers' Committee.
Vol. 1 (1948).
- FILM forum. Film House, 6-8 Hill Street, Edinburgh, 2, Scotland. Monthly?
Published by Federation of Scottish Film Societies.
Vol. 2 (1946).
- DER FLIEGER. Goethestrasse 35, Linz (Donau), Austria. Monthly.
Jahrg. 1 (1949).
- FRANCE-CHINE. 170A, Rue de Canton, Châlon, France. Monthly.
Published by Association des anciens élèves du Lycée franco-chinois de l'Indochine.
Vol. 1 (1948).
- FREIHEIT. Bernburger Strasse 24/25, Berlin SW 11, Germany. Monthly.
Published by Arbeitsgemeinschaft der Angestellten-Gewerkschaften Gross-Berlin.
Jahrg. 1 (1948).
- FREIHEIT; Organ fuer das arbeitende Volk. Laudongasse 16, Wien VIII, Austria. Weekly.
Jahrg. 1 (1946).
- GALE. Box 101, Arroyo Hondo, New Mexico. Monthly.
Vol. 1 (1949).
- GERMANY. — PARLAMENTARISCHE RAT. Bundesgesetzblatt. Bonn, Germany. Irregular.
- GIORNALE di metafisica. 176 Corso Regina Margherita, Torino, Italy. Bimonthly.
Anno 2 (1947).
- GLANZ. Roemerstrasse 14, Muenchen 23, Germany. Monthly?
Heft 1 (1949).

Good taste. Lincoln-Liberty Building, Broad and Chestnut Streets, Philadelphia 7, Pa.

Monthly.

Published by Wine Club of America, Inc.
Vol. 1 (1949).

GRAMOPHONE record and home musician. Smith-Dorrien Road, Leicester, England.

Monthly.

No. 184 (1949).

L'HABITATION; revue d'étude et d'information. Rue du Fosse-aux-Loups, 34, Bruxelles, Belgium. Bimonthly.

Published by Institut national pour la promotion de l'habitation.

Année 2 (1949).

HAMBURGER Freie Presse. Hamburg, Germany. Daily.

Jahrg. 4 (1949).

HIGHWAY research review. 2101 Constitution Avenue, Washington 25, D. C. Quarterly.

Published by National Research Council. Highway Research Board.

Series 1 (1949).

IMAGE: 58, Frith Street, London, W 1, England. Quarterly.

Succedees *Alphabet and image*.

No. 1 (1949).

INSTITUT TEXTILE DE FRANCE. Bulletin. 59 Rue de la Faisanderie, Paris (16), France. Bimonthly.

No. 9 (1949).

INSTITUTION OF MINING AND METALLURGY. Bulletin. Salisbury House, Finsbury Circus, London, E. C. 2, England. Monthly.

No. 500 (1948).

INTERNATIONAL CIVIL AVIATION ORGANIZATION. I C A O circular. Dominion Square Building, Montreal, Canada. Irregular.

No. 1 (1948).

INTERNATIONAL hotel review. Berne, Switzerland. Bimonthly.

Published by International Hotel Association.

Title and text also in French: *Revue de l'hôtellerie internationale*. Published by Association internationale de l'hôtellerie.

No. 1 (1949).

IODINE abstracts and reviews. 120 Broadway, New York 5, N. Y. Monthly?

Published by Iodine Educational Bureau, Inc.

Vol. 1 (1949).

ISRAEL economic horizons. 16 West 66th Street, New York 21, N. Y. Monthly.

Published by Jewish Agency for Palestine. Economic Department.

Vol. 1 (1949).

ISTITUTO STORICO ARTISTICO ORVIETANO. Bollettino. Orvieto, Italy. Semiannual.

Anno 1 (1945).

ITA; rassegna di informazioni. Via Gesmundo N. 6, Roma, Italy. Monthly.

Anno 15 (1948).

JERNKONTORETS litteratüröversikt. Kungsträdgårdsgåtan 6, Stockholm C, Sweden. Monthly?

Formerly included as a section of *Jernkontorets annaler*.

Vol. 1 (1949).

JOURNAL. Klopstockstrasse 17, Berlin-Zehlendorf, Germany. Monthly.

Jahrg. 2 (1949).

JOURNAL of general chemistry of the USSR. 153 West 33rd Street, New York 1, N. Y. Monthly.

Published by Akademiya nauk. Translated into English by Consultants Bureau.

Vol. 19 (1949).

KING's highway. 53 Victoria Street, Westminster, S. W. 1, England. Monthly.

Published by Asphalt Roads Association.

Vol. 16 (1949).

KONINKLIJK INSTITUUT VAN INGENIEURS. Voor- drachten. Domstraat 1-3, Utrecht, Netherlands. Bimonthly.

Jaarg. 1 (1949).

DAS KRAFTFAHRZEUG. Invalidenstrasse 3, Wien III, Austria. Monthly.

Published by Bundesinnung der Kraftfahrzeug- mechaniker Oesterreichs.

Jahrg. 1 (1948).

DIE LANDPOST. Bahnhofstrasse 8, Konstanz. Semimonthly.

Jahrg. 2 (1946).

LONDON musical events. 107, Southampton Row, London, W. C. 1, England. Monthly.

Vol. 4 (1949).

LONDON mystery magazine. 221b Baker Street, London, N. W. 1, England. Monthly?

Vol. 1 (no date).

MADAGASCAR ET DÉPENDANCES. — SERVICE MÉTÉOROLOGIQUE. Résumé mensuel du temps à Madagascar. Tananarive, Madagascar.

Monthly.

1941.

MAGAZINE industry. 40 E. 49th St., New York 17, N. Y. Quarterly.

Vol. 1 (1949).

MEAT trade news & directory. 270 Broadway, New York 7, N. Y. Monthly?

Published by *Meat trade advertiser*.

Vol. 1 (1949).

MEDITERRANEO; guion de literatura. Valencia, Spain. Irregular.

Published by Valencia. Universidad literaria. Facultad de filosofía y letras.

No. 21/22 (1948).

MELODY maker, incorporating Rhythm. 6, Catherine Street, Strand, London, W. C. 2, England. Weekly.

Vol. 25 (1949).

MODERN languages. 5 Stone Buildings, Lincoln's Inn, London, W. C. 2, England. Quarterly.

Published by Modern Language Association.

Vol. 29 (1948).

MOIS d'ethnographie française. Palais de Chailot, Paris 16, France. 10 times a year.

Published by Société d'ethnographie française.

Année 3 (1949).

MONDE militaire. 12 Rue Sédillot, Paris 7, France. Weekly.

Num. 42 (1949).

IL MONDO. Via Campo Marzio 24, Roma, Italy. Weekly.

Anno 1 (1949).

MONTAGNE e uomini. Via Diaz, 7, Trento, Italy. Monthly.

Published by Società alpinisti tridentini.

Anno 1 (1949).

MONTANA treasure magazine. 2714 4th Avenue North, Billings, Montana. Monthly.

Vol. 1 (1949).

NATIONAL builder. 82 New Cavendish Street, London, W. 1, England. Monthly.

Published by National Federation of Building Trade Employers.

Vol. 29 (1949).

NEUES Deutschland. Schoenhauser Allee 176, Berlin N 54, Germany. Daily.

Published by Sozialistische Einheitspartei Deutschlands.

Jahrg. 1 (1946).

NEW analyst. 4757 N. Talman Ave., Chicago 25, Ill. Monthly.

Published by Institute of Social Engineering.

Vol. 2 (1949).

NEW builders leader. 104 Woodlands Park Road, London, N. 15, England. Monthly.

Vol. 14 (1949).

NEW JERSEY beverage journal. 207 Market Street, Newark, N. J. Monthly.

Vol. 1 (1949).

NEWS-REPORT. Room 1, 1st Floor, Dominion Farmers' Institute, Featherston St., Wellington, N. Z. Monthly.

March, 1949.

NORDRHEIN-WESTFALEN. — STATISTISCHES LANDESAMT. Statistische Rundschau fuer das Land Nordrhein-Westfalen. Haroldstrasse 37, Duesseldorf, Germany. Monthly.

Jahrg. 1 (1949).

NOUVELLE revue de Bretagne. 16, Boulevard de la Duchesse-Anne, Rennes, France. Bimonthly.

No. 5 (1947).

OCCIDENTE. Via Brera 10, Milano, Italy. Monthly.

"Rassegna mensile di studi politici."

Anno 5 (1949).

OCCULT observer. 49a Museum Street, London, W. C. 1, England. Quarterly.

Vol. 1 (1949).

ØKONOMI. Rådhusgaten 25, Oslo, Norway. Bimonthly?

Published by Naeringsøkonomisk Forskningsinstitut.

Nr. 1 (1948).

PLAN for freedom and progress. 20 Buckingham Street, London, W. C. 2, England. Monthly.

Published by Progressive League.

Vol. 17 (1949).

PLÁSTICOS. San José 135, Buenos Aires, Argentina. Bimonthly.

Published by Cámara argentina de moldeadores plásticos.

Año 1 (1949).

POCZTA. Hoża 55, Warszawa, Poland. Monthly.

Published by Związek zawodowy pracowników poczt i telekomunikacji w Polsce.

Rok 5 (1949).

POLSKA zachodnia. ul. Chełmońskiego 1, Poznań, Poland. Weekly.

Rok 5 (1949).

POSEV. Verlag "Possev," Limburg/Lahn, Germany. Semiweekly.

God 4 (1948).

PRACOWNIK spółdzielczy. W-wa, ul. Mochnackiego 5, Warszawa, Poland. Monthly.

Published by Związek zawodowy pracowników spółdzielczych R. P.

Rok 21 (1949).

PRESTL. 138, Avenue Ducpétiaux, Bruxelles, Belgium. Quarterly.

"Le seul organe belge de prestidigitation."

Text in French or Flemish.

No. 6 (1949).

PRO-metal. Berne, Switzerland. Bimonthly.

Published by Association métallurgique S. A.

Name of organization and text also in German.

Année 2 (1949).

PROFESSIONAL engineer. P. O. Box 520, Atlanta, Ga. Monthly.

Published by Georgia Society of Professional Engineers.

Vol. 2 (1949).

PRZEGLĄD chemiczny. M. Strzody 23, Gliwice, Poland. Monthly.

Published by Stowarzyszenie inżynierów i techników przemysłu chemicznego w Polsce.

Rok 6 (1948).

PSICHE. Corso Trieste 146, Roma, Italy.

Monthly.

"Rivista internazionale di psicoanalisi e delle scienze dell'uomo."

Anno 1 (1948).

PURCHASING JOURNAL. 17/18 Henrietta Street, London, W. C. 2, England. Monthly.

Published by Purchasing Officers Association.

"Incorporating 'Report to members.'"

Vol. 5 (1949).

R P M. 188 Lexington Avenue, New York 16, N. Y. Monthly.

"The programming magazine for station managers — program directors — disc jockeys."

Vol. 2 (1949).

RED MOGEN DOVID NEWS. 225 West 57th Street, New York 19, N. Y. Bimonthly.

Published by the American Red Mogen Dovid for Israel, Inc.

Vol. 1 (1949).

RENAISSANCE. Seitenstettengasse 2, Wien 1, Austria. Monthly.

Published by Zionistisch-sozialistischer Verband Poale Zion Hitachdut in Oesterreich.

Jahrg. 1 (1947).

REPERTORIO; rassegna quindicinale di radio-commedie. Viale Teodorico, 5, Milano, Italy. Semimonthly.

N. S. anno 1 (1949).

REPORT on Indonesia. 350 Fifth Avenue, New York 1, N. Y. Weekly?

Published by Indonesia. Republic of Indonesia Office.

Vol. 1 (1949).

REVISTA española de seguridad social. Madrid, Spain. Monthly.

Published by Spain. Instituto nacional de previsión.

Año 2 (1948).

REVISTA portuguesa de filologia. Rua Filipe Simões, 33, Coimbra, Portugal. Semiannual.

Vol. 1 (1947).

REVUE d'Alsace. 22, Rue Bartholdi, Colmar, France. Quarterly.

Published by Institut des hautes études alsaciennes with the cooperation of France. Centre national de la recherche scientifique.

Tome 87 (1947).

REVUE belge de musicologie. Rue de la Concorde, 65, Bruxelles, Belgium. Quarterly.

Published by Société belge de musicologie "with the approval of the Fondation universitaire de Belgique."

Vol. 1 (1946).

RHEINISCHER Merkur. Loehrstrasse 23, Koblenz, Germany. Weekly.

Jahrg. 1 (1946).

RIVISTA di filosofia neo-scolastica. Piazza S. Ambrogio N. 9, Milano, Italy. Quarterly.

Published by Università cattolica del Sacre Cuore. Facoltà di Filosofia.

Anno 41 (1949).

RUNDSCHAU fuer die deutsche Damenschneiderei. Ohmstrasse 15, Muenchen 23, Germany. Monthly.

Nr. 1 (1949).

SCIENZA e vita. Piazza Madama 8, Roma, Italy. Monthly.

Anno 1 (1949).

SCOTLAND. 20 George Street, Edinburgh, Scotland. Monthly.

Published by Scottish Council (Development and Industry).

Supersedes *Scotland*, published by Scottish National Development Council, 1934-1939.

No. 1 (March, 1947).

SHIP models. 22 South Baldwin Avenue, Sierra Madre, Calif. Bimonthly.

Vol. 1 (1949).

SMOKE signals. P. O. Box 702, Newark 1, N. J. Bimonthly.

Published by Indian Association of America, Inc.

Vol. 1 (1949).

STENOGRAFISK Tidsskrift. Kastanievej 24, Odense, Denmark. Monthly.

Published by Dansk stenografisk Forening.

Aarg. 54 (1948).

SUD-EST. 136/40, Rue Lê-Loi, Saigon, Viêt-Nam. Monthly.

No. 1 (1949).

SUEDWESTDEUTSCHE Volkszeitung fuer christliche Politik und Kultur. Wenzingerstrasse 48, Freiburg i. Br., Germany. 3 times a week.

Published by Christlich-demokratische Union Baden.

Jahrg. 1 (1946).

SUGAR industry abstracts. Ravensbourne, West-terham Road, Keston, Kent, England. Monthly.

Published by Tate & Lyle Research Laboratories for the Sugar Refiners' Association and the British Sugar Corporation.

Vol. 11 (1949).

DER TECHNIKER. Aegidig 5, Wien VI, Austria. Monthly.

1949.

TELEVISION weekly. 50, Old Brompton Road, London, S. W. 7, England. Weekly.

Vol. 1 (1949).

TEXAS literary quarterly. 307 East 31st St., Austin, Texas. Quarterly.

Vol. 1 (1948).

THEATER und Film. Seilerstaette 13, Wien 1, Austria. Twice a week (Thursday and Friday).

Nr. 1 (1949).

THREE banks review. Edinburgh, Scotland. Quarterly.

Published by Royal Bank of Scotland, Glyn, Mills & Co., and Williams Deacon's Bank, Limited.

No. 1 (1949).

TIMEPIECES. P. O. Box 881, York, Pa. Quarterly.

Published by American Clock & Watch Foundation.
Vol. 1 (1948).

TORCH; the magazine of ex-service men and women. 71 King Street West, Toronto, Canada. Bimonthly.

Published by Canadian Corps Association (Dominion Command). Public Relations Committee.
Vol. 4 (1949).

TRADE union information. 32 Nassau Street, Dublin, Ireland. Monthly.

Published by Irish Trade Union Congress. Research Department.
Vol. 1 (1949).

TRIBUNE. Magazinstrasse 15/16, Berlin, Germany. Daily.

Published by Freier deutscher Gewerkschaftsbund. Jahrg. 3 (1947).

DIE UITGEWER. P. O. Box 724, Pretoria, South Africa. Bimonthly.

Published by Vereniging van Suid-Afrikaanse Uitgewers.

Title and text also in English.
Deel 1 (1948).

UNICEF news. 405 East 42nd Street, New York, N. Y. Monthly.

Published by United Nations. International Children's Emergency Fund.
Vol. 1 (1949).

UNION, incorporating Action. 302 Vauxhall Bridge Road, Victoria, London, S. W. 1, England. Weekly.

No. 49 (1949).

UNION TECHNIQUE DE L'AUTOMOBILE, DU MOTOR-CYCLE ET DU CYCLE. Bulletin mensuel de documentation. 2, Rue de Presbourg, Paris VIII, France. Monthly.

No. 26 (1947).

UNITED AFRICA COMPANY, LTD. Statistical & economic review. Unilever House, Blackfriars, London, E. C. 4, England. Semiannual.

No. 2 (1948).

UNITED STATES. — CIVIL AERONAUTICS ADMINISTRATION. Airways operations training series. Bulletin. Washington 25, D. C. Irregular.

No. 1 (1949).

— Regulations of the Administrator. Washington 25, D. C. Irregular.

Part 502 (1947).

UNITED STATES. — BUREAU OF RECLAMATION. Advance construction bulletin. Office of the Chief Engineer, Denver, Colo. Monthly?

No. 6 (1949).

UNITED STATES. — FEDERAL SECURITY AGENCY. Supervision and management series. Washington, D. C. Irregular.

No. 6 (1948).

UNITED STATES. — HOUSING AND HOME FINANCE AGENCY. Technical paper. Washington 25, D. C. Irregular.

No. 1 (1948).

UNITED STATES. — OFFICE OF DOMESTIC COMMERCE. D. C. Washington 25, D. C. Irregular.

No. 1 (1949).

UTILIZATION; the magazine of coal uses. 1120 Munsey Building, Washington 4, D. C. Monthly.

Vol. 3 (1949).

VET-TIMES. 1115 Eighteenth Street, N. W., Washington 6, D. C. Biweekly.

Vol. 9 (1949).

VIE économique et sociale. 13, Rue du Prince, Anvers, Belgium. 5 times a year (every two months excepting September).

Published by Institut supérieur de commerce Saint-Ignace and Association des licenciés de Saint-Ignace. Année 20 (1949).

VILD Hvede. Kjøbmagergade 49, København, Denmark. Monthly.

Aarg. 23 (1949).

VOLK und Kunst. Inselstrasse 12, Berlin C. 2, Germany. Monthly.

Published by Bund deutscher Volksbuehnen.
No. 1 (1949).

WASHINGTON world affairs notes. 1712 H Street, N. W., Washington, D. C. Monthly.

Published by Washington World Affairs Center.
Vol. 1 (1949).

WESTCHESTER RACING ASSOCIATION. Stake nominations, Belmont Park. Elmont, Long Island, N. Y. Semiannual.

Spring 1929.

Wij bouwen. Zijlweg 1, Haarlem, Netherlands. Biweekly.

Published by Bedrijfsunie in het Bouwbedrijf.
Jaarg. 1 (1949).

Wizo in Israel. 8, Beth Hashoeva Lane, Tel-Aviv, Israel. Semimonthly.

Published by Women's International Zionist Organization. Publicity Department.
Vol. 1 (1948).

YOUNG Malaysians. 15 Perak Road, Kuala Lumpur, Malaya. Semimonthly.

Vol. 3 (1947).

Za pravdu. Calle V, Liniers 1260, Buenos Aires, Argentina. Weekly.

Published by Russkoye khristianskoye vozrozhdeniye.

Name of organization and title also in Spanish: Renacimiento cristiano ruso. Por La Verdad.
Año 1 (1948).

ZAÏRE; revue congolaise. 2, Rue des Doyens, Louvain, Belgium. Monthly (except Aug. - Sept.).

Vol. 1 (1947).

CIRCULATION STATISTICS FOR NOVEMBER, 1949

BRANCHES	HOME USE TOTAL	HOME USE ADULT	HOME USE JUVENILE
Central Circulation	58,391	58,391	---
Central Children's Room	2,302	---	2,302
Central Reserve	611	611	---
Extension Division	103,584	58,621	44,963
Library for the Blind	7,760	7,622	138
Picture Collection	38,400 *	---	---
Richmond Regional	8,311	5,189	3,122
School Work	4,752	4,752	---
Aguilar	14,841	6,544	8,297
Bloomington	35,240	26,332	8,908
George Bruce	13,016	7,401	5,615
Chatham Square	12,628	7,735	4,893
Cathedral	12,644	11,135	1,509
Columbus	12,374	9,090	3,284
Epiphany	---	†	---
Fifty-eighth Street	16,350	16,350	---
Music Library	5,831	5,831	---
Fordham	52,600	39,239	13,361
Fort Washington	27,464	21,226	6,238
125th Street	9,604	5,244	4,360
High Bridge	39,276	23,225	16,051
Hamilton Fish Park	18,143	10,732	7,411
Hamilton Grange	20,655	15,856	4,799
Harlem Library	7,264	3,092	4,172
Hudson Park	---	†	---
Hunt's Point	24,442	12,166	12,276
135th Street	13,819	6,356	7,463
115th Street	11,193	5,114	6,079
Jackson Square	17,546	15,274	2,272
Kingsbridge	14,780	8,736	6,044
Muhlenberg	16,318	13,503	2,815
Melrose	23,361	12,954	10,407
Mott Haven	17,095	8,662	8,433
Morrisania	19,419	11,329	8,090
Ninety-sixth Street	19,644	13,040	6,604
Nathan Straus	6,335	3,033	3,302
West New Brighton	7,937	4,525	3,412
Ottendorfer	11,069	11,069	---
Port Richmond	11,214	7,165	4,049
Riverside	19,079	15,121	3,958
St. Agnes	31,712	25,086	6,626
Seward Park	---	†	---
St. George	11,119	7,671	3,448
Sixty-seventh Street	14,689	7,795	6,894
Stapleton	8,880	5,749	3,131
Tremont	---	†	---
Tompkins Square	18,255	11,174	7,081
Tottenville	4,948	3,267	1,681
Washington Heights	13,362	9,352	4,010
Webster	12,622	8,279	4,343
Wakefield	22,087	12,051	10,036
Woodstock	14,564	6,791	7,773
Westchester Square	17,743	10,544	7,199
Yorkville	19,066	14,062	5,004
TOTALS	905,939	614,086	291,853

* Not included in total. † Closed for painting and repairs.

EXHIBITIONS IN THE NEW YORK PUBLIC LIBRARY CENTRAL BUILDING

SPECIAL EXHIBITIONS IN DECEMBER

EDGAR ALLAN POE	Room 318
An exhibition of material from the Berg Collection commemorating his death in 1849.	
THE CHRISTMAS STORY	Main Lobby
CHILDREN'S BOOKS	Room 78
Children's Room suggestions of holiday gifts.	
CHOPIN	Room 84
100th Anniversary of the Composer's Death; Music Division.	
CONTEMPORARY UKRAINIAN BOOK ART	Room 112
ITALIAN ILLUSTRATED BOOKS, 1300-1800	Room 322
Books from the Spencer Collection.	
ITALIAN PRINTS OF SIX CENTURIES	Third Floor Corridor
Exhibition in the South Print Gallery.	
AMERICAN CITY VIEWS	Third Floor Corridor
Exhibition in the North Print Gallery.	
TECHNICAL BOOKS OF THE MONTH	Corridor, Room 118
A selection of new books in many fields.	



RECENT PUBLICATIONS*

Edgar Allan Poe; first editions, manuscripts, autograph letters from the Berg Collection - - - - -	\$.50	Donn Byrne: a Bibliography. By Winthrop Wetherbee, Jr. 1949 - - - - -	\$3.00
One Hundred Treasures. Catalogue of an exhibition to mark the one-hundredth anniversary of The New York Public Library. 1949 - - - - -	.25	The King's Book of Sports in England and America. By Robert W. Henderson. 1948 - - - - -	.50
Hawthorne's Reading, 1828-1850. A transcription and identification of titles recorded in the charge-books of the Salem Athenaeum. By Marion L. Kesselring. 1949 - - - - -	.75	The Boston Book Trade, 1800-1825. By Rollo G. Silver. 1949 - - - - -	.75
Fragonard Plates for the <i>Contes et Nouvelles</i> of La Fontaine. By Edwin Wolf 2nd. 1949 - - - - -	.35	First Fruits. Catalogue of an exhibition of first books by English authors in the Berg Collection. By John D. Gordan. 1949 - - - - -	.40
Chekhov in English. A list of works by and about him. Compiled by Anna Heifetz. 1949 - - - - -	.40	German Publications on the United States, 1933 to 1945. Compiled by Hans Hainebach. 1948 - - - - -	.50
Copyright and the Public Interest. By Luther H. Evans. The 13th Bowker Memorial Lecture. 1949 - - - - -	.25	A Bibliography of William Dean Howells. By William M. Gibson and George Arms. 1948 - - - - -	2.25
The Lutheran Church in New York, 1649-1772. Records in the Lutheran Church Archives at Amsterdam. 1948	3.00	The Printers and Publishers of Children's Books in New York City, 1698-1830. By Harry B. Weiss. 1948 - - - - -	.30
		The Stars and Stripes. Check list of the several editions. By C. E. Dornbusch. 1948 - - - - -	.25

* A complete list of publications of the Library will be sent on request. form p5 [x11-9-49 18c]

